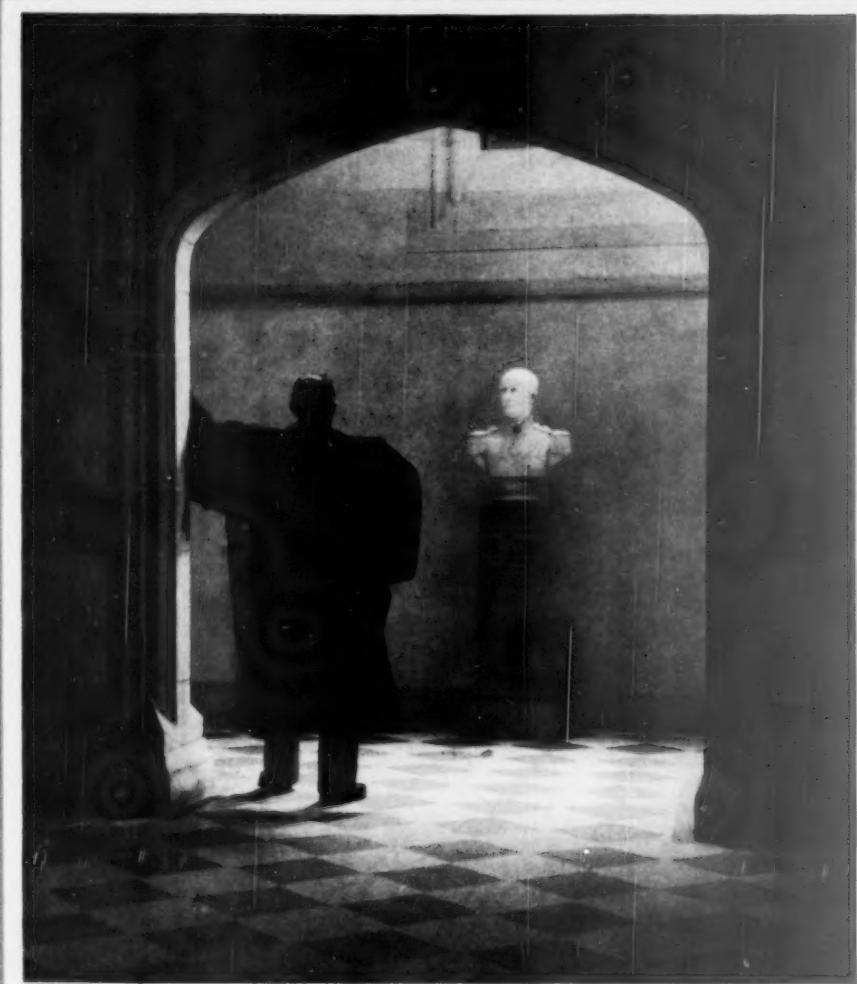


SEPTEMBER 1950



QUIET MOMENT

C. G. WEST

A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY

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An instructional film strip of 36 frames by the Senior Coach at Lords, Archie Fowler, on the art of playing good cricket.

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A series of three film strips giving a complete course in lifesaving. Accompanying notes are by English authority, Mrs. E. Gibson, R.L.S.S.

SMALL WHITE BUTTERFLY—Parts 1 and 2

Two nature study film strips giving a very exhaustive study, in pictures and diagrams, of the life cycle of the white butterfly. Rodney F. Cosser, F.Z.S.

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A natural history film strip of 45 frames giving a study in pictures of the habits of climbing plants. Accompanying notes by Rodney F. Cosser, F.Z.S.

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Two film strips giving opportunity for nature study students to see a wide variety of fungus types in excellent pictures. Notes by Rodney F. Cosser, F.Z.S.

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Price: 18/6 Retail

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Together with its auxiliary equipment, the Kodak Precision Enlarger represents a carefully-planned programme of interchangeable components, designed and manufactured with precision to meet the most exacting demands.

The basic equipment is a highly-efficient vertical enlarger for visual focusing, which will handle, with equal efficiency roll film, cut film and plate negatives in all sizes from 35mm. up to $2\frac{1}{2}'' \times 3\frac{1}{2}''$. In the design of this equipment special attention has been paid to the needs of the colour worker, and the enlarger is recommended for the exacting work of preparing colour separation negatives from Kodachrome colour transparencies.

Auxiliary equipment (temporarily unavailable in Australia), converting the basic enlarger into an efficient unit for specialised applications of photography, such as copying, slide making, and photomicrography, is in production to make the Precision Enlarger versatility itself.

Its features include:

Resin-bonded plywood baseboard measuring $22'' \times 17\frac{1}{2}''$; 32" tubular steel column of $1\frac{1}{2}''$ diameter; will accommodate all negatives up to $2\frac{1}{2}'' \times 3\frac{1}{2}''$ in size; the condenser head incorporates two $4\frac{1}{2}''$ diameter condenser lenses and a disc of heat-absorbing, heat-resisting glass; a friction-wheel drive system permits extremely accurate focusing; complete with 240/250-volt 150-watt lamp, safety filter, flex and plug, toggle ON-OFF switch, two roll-film support cups, and a negative carrier with a set of six interchangeable Kodaloid masks.

(Not supplied with masking board.)

Price: £68/17/- (without lens, with lamp)

Lenses: The following range of lenses is available and is recommended for use with the Kodak Precision Enlarger:

Ektar 100mm. 4" f/4.5 lens in panel	...	...	...	£18	6	0
Ross Resolux 5cm. f/3.5 Enlarging Lens	...	...	...	12	2	6
Ross Resolux 9cm. f/4 Enlarging Lens	...	...	...	14	12	6
Ross Resolux 11cm. f/4 Enlarging Lens	...	...	...	16	13	6

Review of August Portfolios

The opening portfolio feature of the August issue is the Album of Child Studies, the first subject being R.T.L.'s "Contemplation," which I consider to be a very likable print that full well carries through its title. It can be specifically admired as a study, a depiction of that "early morning wondering" so often seen in the eyes of a still half-sleepy child; the latter, by the way, is luckily of a most photogenic type, while the soft lighting helps out the mood. There is only one constructive comment which I would make, and that refers to the fact that I would like to have seen the figure a shade more towards the right, at the same time retaining the same overall frame-size. The present central placing is, to me, the only fault in this very nice little picture.

A.H.R.'s "Young Paul" is a print which I saw in the original and felt that it possessed everything that a good portrait should—posing, trimming, proper lighting, exposure and a final print of high quality. I think the above remarks just about cover the situation—there is no fault that I can observe in this example.

H.R.D.S.'s "All Gone" is another fine print and a good story-telling one into the bargain. The expression is well captured and carries the title right through. As a minor point I feel that the surplus chocolate on the cheek is a little over-done—actually the stick and the remnants of cream on the chin were quite sufficient to tell the story. I also think that the background could have been either darker or lighter, as at present its tone is too near that of the face.

Those two prints by G.C.K. on the following pages ("Tears" and "Smiles") are, to my way of thinking, too close to studio work—they can hardly be considered in pictorial vein, however much they may be admired on the mantelpiece. Apart from that, I consider that the trimming should be more drastic, reducing the arrangements to head and shoulders only.

"Water Baby" (A.J.A.) pleases me. Actually, I feel that the majority of child studies should be made in the open air; one naturally associates the idea of children with their happy youthful revels in the warmth of the sun. For that reason, I can well understand and appreciate the feelings of the little chap pictured here, slipping more or less fully clothed into the warm waters of the bath-like rock pool—a matter of following the childish whim of the moment. Considered as a composition, the diagonal arrangement helps considerably with the lines fanning out from the upper left corner.

Next we come to "Holiday Mood" (J.P.C.)—I like the general mood of this print, but I still feel that the inclusion of more of the boy would have resulted in conveying more of the mood, since a greater feeling of "movement" would have been recorded. Both pose and lighting are effectively handled generally, though the overall effect tends to be one-sided with the light figure on the right and the dark ball on the left, the latter taking up most of the print—these are factors which tend to "stop the action."

At this point we must turn back to the cover to C.S.C.'s "Dolly's Bath." Here we find that the overall tone values have been well controlled but, considered as an arrangement, I feel that it is all rather too cramped. In an endeavour to keep all the interest centralised, everything seems to have been pushed too close together, and this in turn has resulted in an

By KARRADJI

uncomfortable position for the child—this fact especially applies to the drawing-in of the eyes.

The series Nine Impressions of The Australian Landscape commenced well with A.G.G.'s "The Sun Breaks Through." This is a well laid out arrangement—one of diffused type that suggests that the arts of the pictorialist have been brought to bear to bring out the best possible result. I like the composition a great deal, with one reservation—I feel that it is a pity that so much of the foreground is lacking in tonal interest. Another point is that running-out of the foreground triangle, it would have been better could the photographer have introduced something into the bottom right corner to hold this up.

For a simple, well-ordered print of the Australian landscape, I feel that H.C.'s "Landscape at Keilor" just about meets all requirements, though I must confess that I would have liked to see a shade brighter print (though this weakness may be due to the engraving). In view of the overall low tones, a slight brightening of the middle distance would be in order with a view to improving the feeling of distance, and I feel that this would improve the arrangement considerably.

A.G.G.'s "Canberra Landscape" presents us with a number of those points which really make a print worth watching. To start with, the road leads convincingly in from the bottom right-hand corner towards the left before turning back to the horizon. Next notice the trimming, which is well handled with a view to allowing the proper balance between earth and sky, together with the fact that the general low tone of the foreground perfectly offsets the highlit sky. Finally, the print possesses a good centre of interest in the definite dark mass of trees nicely placed at the end of the road. Many may not consider the overall effect to be particularly exciting, but then few landscapes really are. Personally, I think the fullest possible credit should be given to the photographer who has obviously seen and appreciated all these points at a glance.

"Uphill Road" (A.J.A.) is another print to which some of the foregoing remarks could be applied. Here again, the luminous sky is offset by the low-toned foreground. The centre of interest is not as important as A.G.G.'s, but a valuable contribution is made by the foreground trees and fence.

M.G.M.'s "Home in the Hills" intrigues me; I like that feeling he has developed in the clouds—they are definitely floating above the hills below, the latter covered by the ever-moving, ever-changing cloud shadows. The viewpoint or camera angle is also very interesting; from its vantage point the eye looks straight down on the home and then travels on to find perhaps fuller interests in the distance. Above all, this is an excellent print from a well-exposed negative.

K.J.M.'s "In Pastures Lush" is a pleasant offering in the quiet manner. I remember that this print originally was part of a much more extensive landscape, but one in which the interest was rather scattered and in which the cow tended to be a disturbing factor. With the revised editorial trimming,

the cow now becomes a definite centre of interest, the more so as the animal is set in the patch of glowing sunshine which subtly underlines the title. Once again—remember that an arrangement of this type really demands the upright format.

A.R.D.'s "Broken Bridge" is an excellent painter's subject. In making this remark, I am referring to the fact that many of the scattered eye-catching elements which the camera must perform record can be conveniently eliminated by the gentleman with the brush and oils. I am particularly thinking of the rubbish in the creek which insistently attracts the eye, no matter how hard one tries to avoid it. Moreover, these objects are of such definite shape and so strong in their low-toned interest that the distant pasture has a tendency to become something extraneous. To come to the point, I would strongly recommend A.R.D., to experiment with this print as a basis for suitable control measures.

G.G.-T.'s "Harvest" is one of those subjects that is not "hard to take." This comment is not intended to be humorous; I just mean that stocks will attract interest at any time. The general temptation is to include far too many of them, and in this instance the photographer has been well advised to include only three—three of different sizes, the sides of which slope nicely for support and which, in addition, possess a pleasant pyramidal type of composition,

The landscape in L.W.J.'s "Deserted" offered the photographer a good opportunity for a successful interpretation. Here almost everything is laid out in flat tones of varying depth, and these flat tones tend to emphasise the eerie loneliness that the photographer

wished to interpret—a mood which would have been utterly destroyed by the inclusion of a figure, the smallest cloud, or even something of definite foreground interest such, for instance, as a tree or a bush. A final masterly touch is represented by the graduated tones of the sky. Congratulations, L.W.J.

Lastly, we come to the Self-Portrait series which, if I remember rightly, is the third or fourth group to appear in the A.P.-R. I am sure that readers must, as I do myself, use their imaginations and form their own ideas as to the personalities of the various contributors, basing those ideas on the work regularly presented. Frankly I am more often wrong than right! Anyway, we are all very much interested in meeting these clever non-professional still photographers who regularly present fine examples of their work through the medium of the A.P.-R.

And now for a word concerning those portraits which have been selected for individual page reproduction. H.H.'s self-portrait is certainly outstanding for a new competitor; I specially like the degree of concentration suggested. If her future work keeps up to this standard, it is going to be very striking. A similar impression of concentration and determination is conveyed by M.J.W.'s portrait on page 514. I like the pose and the way the line of the hand is carried down from the pipe—it is all very well managed.

W.C.B.'s "Montage" is worthy of mention, the blending of the highlights of face and hands into the dark silhouette being admirably handled. One point worries me—there seems to be too much neck. Your editor (who, on many occasions, has been asked for a self-portrait) took the easy way out!

History and the Press Photographer

PSA Journal, February, 1950.

The subject is awesome: "Can the Press Photographer Influence the Course of History and Improve the Lot of Mankind?"

I am not a prophet. I would not dare to guess. But I can say that photography has played an important role in the past.

Has it influenced the "course of history?" Perhaps. For instance, Robert Taft in his "Photography and the American Scene," credits Abraham Lincoln with saying that a photograph of him by Mathew Brady, along with the Cooper Union speech, elected him. What would have been the course of history if Lincoln had not become president?

Has it "improved the lot of mankind?" Roger Butterfield, author of the currently popular "American Past," says that Lewis F. Hine's pictures of children in the southern cotton mills were the most powerful single argument against child labour. So pictures have had a role in improving mankind's lot.

Now photography is a mere babe in the family of the arts. Words, painting, sculpture and music are venerable greybeards, with a tradition and a history. Photography is a fledgling, born in 1839. Yet it is the best medium so far found by man for reflecting his life and catching the moods of his times.

Stefan Lorant, an important name in journalism and a man of wide repute for his pictorial histories, goes so far as to predict: "Some day in the future we won't have written histories—but photographic ones." Certainly, contemporary man's idea of life centuries ago would be keener if we had photographs to draw upon.

The bulk of the pictures made by press photographers to-day may be mere froth. Photographic

documentation by newspapers still is chiefly a wistful hope, yet the brash boys with the Speed Graphics are performing an important role of conditioning people to pictures.

In December 1943, *The Milwaukee Journal* heralded a holiday flower show at the conservatory in Milwaukee with a picture. The next day 3,142 persons went around to take a look. The next year there was no picture, only a news item, and the conservatory director said the slim attendance of 937 could be blamed on the lack of a picture.

In August 1948, the Wisconsin Humane Society was stuck with a kennel full of dogs in need of homes. The public wasn't thinking of adopting them until pictures of the "wistful mutts" appeared in *The Milwaukee Journal*. Then 3,500 persons fought to adopt the 58 dogs. Even the pet shops in town were cleaned of dogs.

These are mere samples of what press pictures can do. And some press pictures will continue to reflect a mood of a moment or a period for a long, long time. Can you name one news story that you have remembered for years? But do you remember the picture of the crash of the Zeppelin, Hindenburg? When and where did it happen? You probably don't know, but you can recall the graphic pictures of the huge airship aflame and sinking.

How about the Morro Castle fire, the sinking of the *Vestris*, the atom bomb bursting, the flag being planted on Suribachi? If you have memories of those events, they are picture memories. The times, the dates, the circumstances usually are hazy or forgotten, yet the memory of the pictures remains. Yes, pictures by press photographers have more than a fleeting role in telling of man and his moods.

Stanley E. Kalish, (*The Milwaukee Journal*)

The Photographic Societies

THE CAMERA CLUB OF SYDNEY

Incorporating the Miniature Camera Group

A "Child Study" competition was conducted on July 19th, and proved very popular. Three committee-men were selected to act as judges, and they made the following awards: "A" Grade—1, J. Galbraith; 2, C. Jackson; 3, H. P. James; HC, J. Russell, G. Silver. "B" Grade—1, G. Scheding; 2, M. Wilson; 3, G. Scheding; HC, J. Couch, M. Wilson.

While the competition was being judged, well-known photographer Mr. Roy MacDonnell gave an interesting lecture on how to photograph children. Mr. MacDonnell, who is obviously experienced in this branch of photography, informed members of the pitfalls which were to be encountered when photographing children. He prefers to take the child in familiar surroundings at home rather than in a studio. Strangely enough, artificial light is not used, but the exposures are made during the day in the brightest room in the house, on the verandah or outside on the steps or in the garden. His indoor exposures are usually no longer than 1/25 sec. at f/8.

A selection of Mr. MacDonnell's recent pictures was passed around and members were quick to note the high technical quality—some fine "high keys" were included—and the natural expressions which were obtained.

The lecturer then enumerated many helpful hints on child and animal photography.

A programme of colour films was presented by Mr. W. F. Moore on August 2nd, the films being several of many he made when touring through Australia.

In the films covering the "Flinders Range" and "Norfolk Island," the colour was simply delightful.

Mr. James, on behalf of members, thanked Mr. Moore for his effort in providing such an interesting programme of entertainment.

P.J.P.

PHOTOGRAPHIC SOCIETY OF N.S.W.

This month our first speaker was Mr. E. Were, of the Manly Camera Club. Recently returned from three years on the New Guinea highlands, he provided a most interesting screening with commentary on many colour slides and movie films he had made there.

On the 28th Mr. S. Sheridan gave a Portrait Discussion, in which he spoke firstly of portraiture as a whole and in theory, and secondly, on the lighting angle. He exhibited a number of portraits, good and bad, and showed from these how, with slight changes of light positions and intensities, totally different lighting effects could be produced.

Mr. Keast Burke, A.R.P.S., was the judge on the Competition night. He brought along a number of colour slides from the 14th Kodak International Salon. These represent a splendid collection and the best remembered show a new trend—a simplification in colour similar to that brought so near ultimate perfection in monochrome by the late Arthur Smith.

Mr. Burke's judgment on the largest number of prints submitted in the competition for a long time, was as follows:

Advanced—1 and 2, A. R. Eade; 3, Mrs. M. Wheatstone, J. L. Phillips (equal). *Intermediate*—1, D. F. Croft, R. Poulter (equal); 3, R. Poulter. *Beginners*—1, Miss Austin; 2, B. Bird; 3, Dr. K. Baker. *Sel-*—1, Mrs. M. Wheatstone; 2, B. Bird; 3, B. Bird, D. F. Croft (equal). *Outing*—1, J. L. Phillips. W.D.

NEWCASTLE PHOTOGRAPHIC SOCIETY

A talk by Press photographer, Mr. Cec. Piggott, has inspired two competitions in the society. Mr. Piggott stressed the publicity value of district photographs. He said that club members had a duty to use their cameras so that their pictures would advertise the district in which they lived.

Publicity pictures, he said, could still be made with a pictorial outlook. They should be pictures that display the life and industries of the district and reveal the particular nature of the countryside. The photograph of subject material that can be obtained anywhere, while it has its pictorial value, has no publicity value for the particular district in which it was made.

Mr. Piggott illustrated his point with a screening of his Kodachrome film, "The Hunter Valley Story."

He donated a trophy for a competition to be held later in the year for the best publicity photograph showing pastoral interests in the Hunter Valley.

The President announced that his trophy would be for the best publicity photograph of Newcastle or its industries.

Club member, Mr. C. Collin, addressed members at the first August meeting on the use of Filters. He informed them that the effect of filters varies in relation to the angle of the sun. The area of sky surrounding the sun, he said, is not as deep a blue as that in the opposite direction. It is influenced by the yellow produced by moisture and dust particles in the air.

The competition for Against-the-Light subjects resulted: "A" Grade—1, A. T. Ullman; 2, C. Collin; 3, R. Manuel. "B" Grade—1, J. Ralston; 2, J. Brown; 3, R. Cain.

Leaders in point-score progress: "A" Grade—R. Manuel, 44; W. H. McClung, 44; A. T. Ullman, 42; C. Collin, 38; Miss R. Woolnough, 34. "B" Grade—J. Ralston, 32; J. Brown, 31; C. Dillon, 17; F. Turner, 9; H. Anderson, 8½.

W.H.M.C.

DEVONPORT CAMERA CLUB

Progress and stability have been the outstanding achievements of the club—so read the Second Annual Report presented at the last general meeting.

Our membership now stands at twenty-eight, an increase of nine over the previous year.

Regular meetings for both still and movie enthusiasts have evinced much interest and instruction, thanks to our many excellent lecturers. Likewise, several club outings have proved equally successful.

Winners in a recent club competition were: Mr. Read, "Stills"; Mr. Murfet, "Movie."

A combined meeting between this club and the Northern Tasmanian Camera Club proved an outstanding success.

Officers for the ensuing year are: President, V. Triflet; Vice-President, W. Murfet; Committee: L. Hill, C. Pattinson, T. Beswick, R. Marshall and C. Kent; Hon. Secretary, A. W. Kent.

The club's thanks go to all officers, lecturers, and business houses for their many favours extended during the year.

A.W.K.



"ICE BLOCK"

J. P. CARNEY, A.R.P.S.

The Australasian Photo-Review

Editor: KEAST BURKE

B.Ec., A.R.P.S., Hon. Rep. P.S.A.

Preview of October Issue

Featured contributions include: Stage Photography To-day (Harry Jay), Accent on the Foreground (E. Sievers), and Cats are People (P. L. Thatcher).

Next comes our long-planned Symposium—"Memorable Photographic Days"—to which a number of well-known *A.P.-R.* workers have contributed.

The cover illustration comes from A. G. Gray—it is one of his fine paper-negative studies.

All the regular features are included. The Editor again invites the submission of photographic contributions of every description.

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A Visit to George Eastman House

The George Eastman House might be formally described as "a public educational institute to further the knowledge of photography's means, accomplishments, and potentialities in every field." It is, however, considerably more than that. First, of course, it is a living memorial to a man who undoubtedly did more than any other to simplify and develop photography. Second, far from being an old-fashioned museum of glassed-in exhibits and dusty apparatus alone, it will serve, now and in years to come, as a national and international centre for the photographic world.

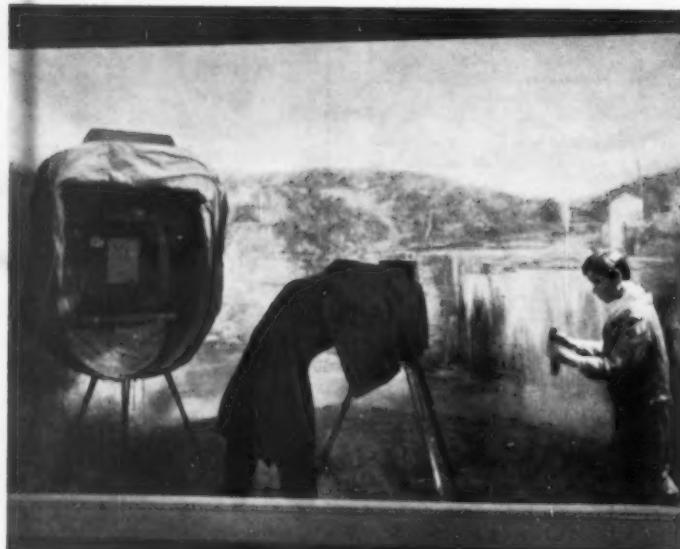
For example, it has, in addition to its permanent exhibits, facilities for exhibitions, demonstrations and lectures. Work is also soon to begin on a magnificent, new, 600-seat theatre where both historical and modern motion pictures will be shown. Furthermore, the institute will provide opportunities for research into the history, science and application of photography; for the education of young people by guided tours; for meetings of camera clubs and photographic organisations; and for demonstrations of the latest apparatus and processes.

By E. F. RICHNER

The House will be open to the public free from 10 a.m. to 6 p.m. daily and from 1-9 p.m. on Sundays. Every effort is being made to see to it that everyone interested in photography and picture-making, from the specialist and the professional to the amateur and the tourist, will find something of personal interest and value.

Our visit to Eastman House begins as we approach the handsome portico, the gabled roof of which is supported by four lofty Corinthian columns. Within the main entrance is a spacious hall from which a grand staircase sweeps up to the second floor. In this entrance hall one can see a bust of George Eastman, portraits of Fox Talbot and Daguerre, and paintings from George Eastman's collection of old masters. To the right of this hall is the east living room, where the first portions of the photographic collection are displayed.

Flanked by other old master paintings from the Eastman collection, one sees, in the



This life-size diorama exhibit shows how in the 1870's the photographer was burdened with tripod, camera and portable darkroom. He had to make his own photographic plates just before exposure and develop them on the spot.

These five cameras are replicas of originals used by William Fox Talbot in his early photographic experiments in 1835. Also shown are an enlargement from his earliest negative (upper right), a view of his outdoor studio in Reading, England, about 1843, and a typical paper negative of the 1850's (left). The replicas were made, as a voluntary task, by technicians of Kodak Ltd., Harrow. Even the stains and scratches of the originals (from the R.P.S. collection) were faithfully duplicated.



east living room a comprehensive amount of material leading up to the first real photographs. A small camera obscura—the first means of imaging an outdoor scene on a wall, table, or ground glass—is displayed. Biographical material on Schulze, Wedgwood, Niepce, and items pertaining to both Fox Talbot and Daguerre are shown. Included in this material are an original 1839 camera bearing Daguerre's personal stamp of approval, precise replicas of Fox Talbot's first cameras, and a copy of his great book, "The Pencil of Nature."

Across from the east living room is the sitting room, a quiet and comfortable room panelled with warmly rich teak-wood, and the library, where an extensive collection of fine photographic books is on display. The sitting room is the only room in the house which is being kept much as Mr. Eastman left it.

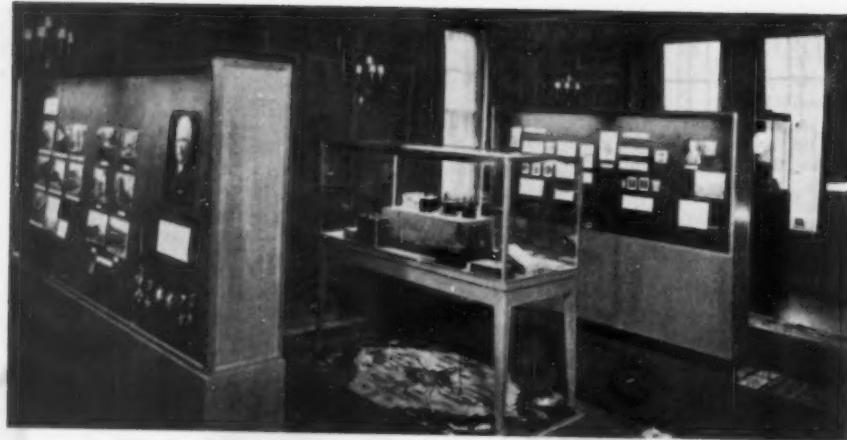
In the great music room—which is the largest room in the house—visitors will obtain their first glimpse of many historical, priceless items which reveal the actual beginnings of the photographic processes. Here, for example, are Daguerreotypes, Talbotypes, pictures made by the wet-plate process and with early dry plates, as well as examples of the equipment used in all such processes.

In this music room stand units with which, by pressing a button, one can see three-

minute colour motion pictures showing how a Daguerreotype or a Talbotype was made, or how pictures were created by the old wet-plate process. Here, too, is a camera—the body of which was made by Scoville, and the magazine back manufactured by Eastman. On exhibit, too, are such items as Queen Victoria's padded silk snapshot album, an unusual collection of "detective cameras," and the complete photographic outfit owned by Dr. Bemis—one of the first photographic kits in the United States—together with the original invoice.

Adjoining the music room is the dining room—one of the most beautiful rooms in the house, completely panelled with limed oak. Here, the exhibits are those related to George Eastman, personally. His biography is told in pictures, documents, words, and objects, including portraits, his first account book, experimental photographs taken on his first film, and, among many other exhibits, the first Kodak cameras.

The exhibits on the first floor also include two galleries rebuilt for the display of photographs and for conference rooms, and a corridor leading to the contemporary photographic exhibit in another building. A history of one hundred years in photographs is currently displayed in the galleries, while in the corridor is being shown the history of lenses from the first specially constructed photo-



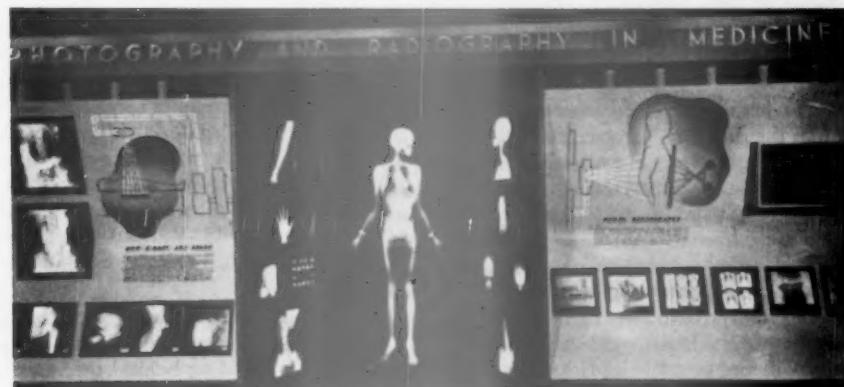
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FIVE EASTMAN HOUSE INTERIORS

1. In this Memorial Room, the life and achievements of George Eastman, photographic pioneer, are dramatically shown. Included are: experimental photographs taken by Eastman on his first film, the Kodak camera, transparent film, photographs of institutions supported by large donations by Eastman, and some early Kodak advertisements.
2. Youthful visitors, members of the Girl Scouts of America, are seen here inspecting an exhibit of early motion picture apparatus.
3. A general view of part of the Hall of Contemporary Photography.
4. A corner of the room devoted to aerial photography. The large camera in foreground automatically records aerial pictures when its shutter mechanism is activated by a photo-electric cell's response to light from "plane-dropped" flashlight bombs.
5. This display in the Hall of Contemporary Photography includes a full-size radiograph of a person, and smaller radiographs of various parts of the human body. Animated diagrams show the principles of X-rays and of photofluorography.

graphic objectives of Chevalier and Voigtlander to the anastigmats of Goerz and Zeiss.

On the second floor the development of amateur photography is traced in many different ways. A spectacular diorama portrays a wet-plate photographer of the 1870's, complete with assistant and authentic portable darkroom, preparing to photograph the lower falls of the Genesee River. The evolution of shutters and improvements in amateur cameras, from plate magazine to roll-film and film-pack cameras, are also shown.

On this floor, too, one can see a typical portrait studio of the 1890's—complete with painted background, subject, and photographer. Another exhibit of far more than passing interest is one that traces the development of the "miniature" camera—which is not of quite as recent vintage as one might think, for "miniatures" dating to 1860 are included in the display.

No exhibit is more interesting, however, than the one which traces the development of motion pictures. Here everything moves. One can press a button and watch a praxinoscope, a phenakistoscope, or a zoetrope (in which coloured drawings were made to appear animated) in motion. The same thing is true of projectors and cameras produced by such early experimenters as Lumiere, Demyen, De Bedts, and Armat. Here, too, one will find negatives, prints, apparatus, and notebooks compiled by Eadweard Muybridge, the early photographer who made some of the first successful studies of motion.

Other motion picture apparatus, including printers, cameras, and perforators of the

period from 1900 to 1920, and early standard home movie outfits are on display.

The various photographic branches of the Armed Forces have contributed an extensive group of cameras representative of historical developments in military photography. These cameras range from tiny match-box cameras used in espionage to giant aerial cameras of prodigious size. Photographic equipment used by the Army, Navy, and Air Force during the two World Wars is displayed, as well as captured German and Japanese equipment. The use of photography in the Crimean, Civil, and Spanish-American Wars is also illustrated.

The development of the graphic arts is also followed in an exhibit. The production of half-tone engravings, photogravure and photo-lithographic plates, collotypes, and woodburytypes is explained, as well as early types of printing plates and diagrams of the respective principles involved. Later, when more exhibit material is assembled, another section tracing the history of colour photography will be opened. In this, the theories of additive and subtractive colour synthesis will be illustrated. Various experiments and methods of full-colour reproduction will be shown.

The Hall of Contemporary Photography is housed, as has been noted before, in a separate building behind the main house. In this part of the institute, photography in science and industry is explained. Everything from nuclear track pictures to examples of spectrography, astronomy, and X-ray and electron diffraction photography are included in the science exhibit. The industrial and general exhibits range from examples of photo-sensitising—where textiles, ceramics, and small plastic parts have been adorned with photographic images—to press photography, amateur motion picture photography and electron microscopy.

In this exhibit everything possible has been done to permit audience participation. In the



This display demonstrates the technique of photographic sculpture invented by Willeme in 1861. The finished statue is of the inventor made by his technique.

The press photography exhibit we see shows how photographs are transmitted by wire (Associated Press Wirephoto and Acme Telephotos).

photogrammetry display the visitor can see how third dimensional pictures are made when multiple projection of the same image is viewed through glasses of different colours. An animated diagram of an aircraft photographing terrain shows how overlap maps are made. High-speed motion pictures showing the flight of the common house fly and the opening of a flower, unreel at the push of a button.

Displayed in this hall, too, is the giant 12-foot long radiograph of a jeep—the biggest single X-ray exposure ever made.

A mechanical book with examples of colour photographs made by photo-mechanical means is a highlight of the graphic arts section, while in the television section a demonstration—operated by the visitor—shows how motion picture film is televised, and how a television programme is recorded on film.

Displays of the latest new photographs and examples of apparatus used in the wire transmission of photographs are featured. Examples of current still and motion picture cameras will be shown; and darkrooms, photo-finishing processes, professional photography, and medical photography and radiography are featured. In other words, no



effort has been spared to make certain that every field of contemporary photography is fully covered and explained.

The exhibits and equipment shown at Eastman House have been gathered from many sources and from many photographic manufacturers. Much of the technological material has been loaned by the Eastman Kodak Company, while the collection also embraces the extensive graphic arts collection garnered by the eminent Viennese scientist-historian of photography, J. M. Elder. It also includes the large collection of apparatus and photographs assembled by Gabriel Cromer of Paris, as well as the collection of motion picture apparatus and films of Francois Doublier, a pioneer in that field.

AN A.P.-R. COMPETITION FOR HAND-COLOURED ENLARGEMENTS

One Class Only. Special Awards.

Section 1: Prints coloured with photographic **water** colours.

Section 2: Prints coloured with photographic **oil** colours.

Minimum Size: Not less than 25 sq. inches., mounted

All supplies to have been purchased from a Kodak Store or a Kodak Dealer.

Prints to be returned after exhibition.

Closing date: December 10th, 1950

Toning by Dye-Coupling

There seems little doubt that the future of colour photography will lie in the adaptability of the various processes involving the use of dye images produced probably per medium of dye couplers. Colour coupling development or its counterpart dye destruction development, would seem to be the systems which will be represented very largely in the future fields of photographic reproduction.

The following will briefly explain how the dye-coupling process operates.

In black-and-white development the oxidation products of the silver halide reduction are seldom of fundamental importance. We know, for example, that the oxidation product of certain developing agents such as pyro can be used in combination with other chemicals to act as gelatine mordant or a gelatine tanning agent. The more important discovery made familiar through processes such as Kodachrome, Ektachrome, etc., is that the oxidation products of certain developing agents combine with a number of chemicals popularly described as couplers to form dyes.

Suggested first in 1912 by Fischer and Sigrist, it is the basis, as I have said, of all multi-layer processes which have been used in photography. The original work was carried out on dye-coupling development envisaging the incorporation of the coupling agent in the emulsion itself. The first problem which beset the early workers was to produce the correct spectral colour and at the same time to use couplers which did not effect the stability of the emulsion, in which they were incorporated. When success was met with from this point of view, further difficulty was encountered as certain couplers were found to migrate within the emulsions and thus produce an effect in the final colour positive in which the dye deposit was not restricted to the particular layers desired.

Later work has somewhat discounted the earlier impression that the dye molecules should be adjacent to the silver grains. We know now that the dye deposits are not necessarily restricted to the site of the individual grains, but may be spread out in the gelatine around them. This separation of the coupler

By LEONARD WELLS

molecule from the silver halide grain is particularly interesting because in certain modern emulsions this distance is quite appreciable, and it seems most unlikely that the silver ions would have access to direct action upon the colour base. The whole system depends on the ability of the oxidation products to migrate, or in other words, the developing agent to disperse completely throughout the emulsion layer during processing. Another point of interest with regard to the developer itself is the importance of sulphite content. In the developing solution the sulphite reacts readily with the oxidised developer to form sulphonate, and these compounds compete very strongly with the coupler to react with the oxidized developer.

Over the past twenty years many hundreds of couplers have been produced with better properties, some for use in the developing solution as in Kodachrome processing, others have been incorporated in the layers of emulsion as in Ektachrome.

For the individual who is interested in the question of producing colour images by dye coupling, he is restricted in his sensitive material to black-and-white films or papers, and to envisage natural colour photography with such combination of colour materials is rather ambitious. He has a most versatile and interesting field of colour toning to explore. The chemicals involved are locally obtainable, and though in price above the average photographic chemicals, are not used in very great quantities.

Toning by the dye-coupling method has two great advantages over the average toning process. Firstly, it is a direct method—expose the sensitized paper and then develop in the colour developer for the finished toned print. At the same time it is also possible to bleach a developed black-and-white print and re-develop in the colour developer, that is, using the same procedure as in sulphide toning. The second advantage is that it is possible to

get an infinite variety of tones, because by using mixtures of red, blue, and yellow couplers in the developer, one can vary the final tones at will. The photographers may mix their couplers as the artist mixes his colours on the palette.

The paper chosen for the print can generally be chosen for the surface alone, as the black-and-white characteristics of the paper have little or no influence on the tone of the finished print. The paper speed produced by the colour developer is of the same order as that which is obtained, say, with D-72 diluted with four parts of water, but it is possible with the colour developer to prolong the development time to about four minutes without fogging. Actually, three minutes is about the best development time, particularly if the temperature of the wash water is above 70°F. In the writer's experience there is a possibility that the whites of the print will be stained if the paper is old or has been badly stored, when development times above four minutes are given. This is mainly a trouble with the blue coupler.

There is a special stop bath suggested by some writers; this is used as a ring between development and fixation, and contains a substance to prevent fogging of the print until such time as the gelatine is free of developer. This special bath does not immediately stop development, but it washes away the surplus developer. The anti-foggant prevents any staining of the print during the time of rinsing and until the fixation is well under way. This procedure is not necessary however, if the print is rinsed vigorously in water after development and agitated in the fixer for the first minute.

All the necessary solutions for the process can be kept quite conveniently as stock solutions, and keep moderately well. The mixed developer keeps very well, and has a good life during use.

The best method of keeping the solutions, in the writer's opinion, is to make up a basic developer containing all the salts except the developing agent and the coupler. The developing agent can be kept separately as a 1% solution and added to the basic solution just before use. The coupler solutions are made up and kept in well-corked bottles. This is important, as the couplers are dissolved in a very volatile solvent, and if evaporation takes place the concentration of

the coupler will be changed and the colours of the prints will be affected. The reader will notice that the tonal weight of the chemicals in the developers used is very small—this is important if the process is used in tropical conditions, particularly if films or plates are to be toned.

It is a demonstrated fact that when development is carried out at temperatures above normal (70°F.), the addition of a salt such as sodium sulphate (not sulphite), which does not chemically affect the process of development, to augment the "salt" content of the developer solution, will prevent undue swelling and a consequent softening of the gelatine. It follows, then, that the developer which has in its formula a high "salt" weight will not allow the gelatine of an emulsion to swell as much as the developer, such as the one used in this process, which has a comparatively low weight of chemical. It is clear, therefore, that prolonged development is not desired. It is possible, however, to add sodium sulphate to the developer if desired when processing at high temperatures.

There appears to be no trouble with the colour when the sulphate is used in quantities of the order of 40 grams per litre.

The formulae are given below, Formula A being the basic developer solution, Formula B the developing agent, and then follow the coupling solutions for the three colours.

A. Sodium sulphite	75	grains
Sodium carbonate	150	"
Potassium bromide	5	"
	(32ccs. of 1% sol.)	
Water	8	oz.
B. 2-amino-5-diethyl aminotoluene hydrochloride	15	grains
Water	4	oz.

COUPLERS

Blue-green:		
2, 4, dichloro-1-naphthol	16	grains
Acetone	2	oz.
Magenta:		
p-nitrophenyl: acetonitrile	12	grains
Acetone	8	oz.
Yellow:		
Acetoacetanilide	75	grains
Acetone	2	oz.

The developer is mixed ready for use in the following manner:

To 8 oz. of the basic solution is added 1 oz. of the solution containing the developing agent. This is added very slowly and stirred quickly, and then 1 oz. of the required coupler solution is added. When a mixed tone is required, that is, one requiring the use of

two or more couplers, the volume of couplers added will naturally vary.

Now, to produce a toned print the procedure is as follows:

A piece of sensitized paper is exposed in the normal way for a test strip, and the developer compounded as set out above. As a guide to the correct exposure, one can imagine that an ordinary black-and-white print is being made. The strip is then developed for three minutes and the result is rinsed well in water and transferred to a bath of plain hypo. After a minute or two the strip can be examined in white light and the correct exposure decided upon. The remainder of the process is straightforward and needs no explanation.

Having made oneself conversant with the technique and familiar with the particular tones produced by the couplers, it now rests with the worker to decide upon the mixtures of colours which will produce the required tones.

The special rinse bath mentioned is not, in the opinion of the writer, absolutely necessary, and if the print is given a thorough rinse after the development, no staining will be encountered. The use of plain hypo is necessary because the dyes are affected by an acid solution, either for a stop bath or in the fixer.

As mentioned, these solutions keep well if stored properly, and if the results begin to deteriorate, suggesting exhaustion, fresh solutions should be used. The worker is advised against trying to replenish the bath by adding more coupler or developer agent. The replenishment of a coupler developer is not as simple as that of a black-and-white developer, and success is unlikely, as an increase of the coupler does not mean a deeper dye tone, and more of the developing agent does not always increase the silver deposit.

The next step after the developing, fixing and short wash is to bleach out the silver and leave the dye image. Actually, this is not necessary, and, as a matter of fact, the tone of the silver and dye image may be preferred by some people to the colour of the image composed of the dye alone. This applies particularly to the images from the couplers when used alone. The silver just breaks down the saturation of the colours sufficiently to give a pleasing softness. However, the worker can judge for himself and the formula for the bleach is:

Potassium ferricyanide	15 grains
Hypo	1 oz.
Water	32 "

The print is bleached in this for about three minutes and then transferred to a clearing bath of sodium sulphite. This bath consists of $\frac{1}{4}$ oz. of the sulphite to 8 oz. of water. After three minutes in this bath the print is transferred to the wash for 20 minutes.

As mentioned above, this process can also be used for indirect toning. The black-and-white print well washed and dried is soaked limp in water and bleached in the following solution:

Water	8 oz.
Potassium bromide	$\frac{1}{4}$ "
Potassium ferricyanide	$\frac{1}{4}$ "

The bleached print is washed for five minutes and then re-developed in the colour developer. Prints which have a good density are quite suitable, and it would appear that only for "high key" prints is it necessary to overprint slightly in the black-and-white exposure. In other words, there is a slight loss of silver in the bleach and re-develop method, but it is only noticeable in the case of very pale prints.

It is not practicable to put down all the combinations which could be used, but a number of tones roughly following the spectrum are given below as examples.

To 8 oz. of the basic solution, add:

Deep Purple	3cc. Cyan Coupler
	5cc. Magenta Coupler
Blue	5cc. Cyan Coupler
	2cc. Magenta Coupler
Cyan	5cc. Cyan Coupler
Blue-Green	5cc. Cyan Coupler
	3cc. Yellow Coupler
Green	5cc. Cyan Coupler
	5cc. Yellow Coupler
Yellow-green	5cc. Yellow Coupler
	3cc. Cyan Coupler
Yellow	5cc. Yellow Coupler
Orange	5cc. Magenta Coupler
	3cc. Yellow Coupler
Magenta	5cc. Magenta Coupler

It will naturally occur to the reader that if one mixes the three couplers in the correct way a neutral will be obtained. Actually, a fine range of blacks, warm to cold, can be obtained. The neutral mixture of the three couplers is just thrown out by the addition of a small quantity of the required "cast"; as an example, equal volumes of the three couplers are added to the developing bath and then an extra fifth of the amount of yellow coupler and a tenth of the amount of red coupler are

added to the bath, and with normal development the resultant tone will be a rich brown-black.

FILM DEVELOPMENT

The use of a mixture of the three colours in the bath to produce a neutral suitable for film negative development is quite practicable, though the loss of speed with the formula given in this article is rather too much. There is a simple means of overcoming the loss, namely, to add another developing agent to the bath, the most satisfactory type of agent being P.A.D., an amount equal to 50% of that of the colour developing agent being satisfactory. Any increase in this amount will cause fog.

It has been suggested that the solvents for the couplers be acetone. In the case of film development, however, it is probably safer to use caustic soda solution in place of the acetone for the very obvious reason that with the acetone, though it is in a low concentration, there is always the danger that the film base might be affected by the solvent.

MASKING

Another toning technique which may call for caustic soda coupler solutions rather than acetone, is when multiple toning is desired on the same print by the masking-out technique. When, for example, it is desired to tone the sky area of a print blue, and the foreground, such as a beach in gold colour, by covering the sky area with a protective lacquer, then processing the foreground to the desired gold, and after removing the lacquer with a suitable solvent, repeating the operation with the blue coupler in the developer. This latter development will, of course, have no effect on the already developed foreground area. Now, whether acetone or caustic is chosen will depend upon the nature of the lacquer which will be used for protecting the particular areas of the picture. If the lacquer is of the cellulose base type, obviously the acetone is undesirable as it will be found towards the end of development that the developer solution will penetrate the protective coat. On the other hand, there are certain resinous lacquers which would similarly be attacked by a strongly alkaline solution containing caustic. The writer found that the cellulose type lacquers are quite successful for caustic coupling

solutions, and most of the rubber protective solutions are satisfactory for the acetone coupling baths.

There is to some extent a manipulative technique developed, even in the simple process of area masking with the lacquer, and there may be some modification to the original choice of lacquer.

Multiple toning by coupling development is possibly one of the most interesting applications, because the choice of colours is so great, and can be chosen aesthetically to maintain a definite mood by holding a dominant hue throughout various areas of the picture.

WITH SEPARATION NEGATIVES

Current literature has shown a number of systems for producing colour prints, making use of this type of development. Positives from separation negatives are made on stripping material, the images being developed in their correct colours. The emulsion is then stripped from the base and transferred to a final paper support, the three images in register. Workers who have used this procedure claim excellent results.

A two-colour process which has been widely used for many years can be improved by using dye-coupling development. Originally, a blue-green positive was made by printing the correct negative on bromide paper and toning the image in an iron toner, after which a red dye image was transferred in register on to the blue-toned image on the paper.

The red dye was supplied by a wash-off relief image, which, besides being soaked in the red dye, was also treated with a special yellow dye to give a yellow cast to the highlights. The trouble with this process was that it was almost impossible to have the two images in register, as the toning made the paper stretch to such an extent that the dimensions of the paper image were greater all over than those of the relief image. This stretching of the paper is caused by the harsh treatment which the iron toning process gives to paper, and if in place of it one uses a dye-coupling developer with the blue coupler, the paper shows no tendency to stretch and perfect register results.

Dye-coupling has its adherents in all parts of the world, and many think that this system of toning will write "finis" to the toning processes which we have used up till the present.

"Meet Your Fellow Australians"

being a "microfilm" preview selection from
the travelling exhibition of one hundred prints
planned for circulation overseas under the title
"Meet the Australians."

Negatives from the extensive files of the News
and Information Bureau, Dept. of the Interior.

KODAK ENLARGEMENTS
TRIMMED BY KARRADJI

1. A one-year-old shows just what can be done with a ripe paw-paw.
2. Swift and graceful swimmers, turtles are lumbering creatures on the land.
3. Two vegetable-minded young Australians.
4. A young artist at work.
5. Fresh from the cow to consumer.
6. Pupils and their teacher.
7. A study in black-and-white.
8. Visitors aloft over the Great Barrier Reef.
9. One of the distant pupils of Blackfriars Correspondence School, N.S.W.
10. Handling correspondence instruction for the children of the outback.
11. A wheat farmer's daughter.
12. A young Australian ready to plant seedling trees.
13. A branch of coral and a bailer shell intrigue a Barrier Reef visitor.
14. As a white candle in a Holy Place, so the beauty of an aged face.
15. An armful of gladioli blooms from a blossom farm (Clayton, Vic.)
16. Picking grapes for Barossa Valley Winery (S.A.).
17. In Australia—luscious fruit at every meal.
18. Some typical Australians at Taronga Park Zoo, Sydney.
19. Government expert tests wheat for quality (Glen Innes, N.S.W.).
20. Constable Robert Garkin, Northern Territory Police Force.
21. A N.S.W. wheat farmer.
22. A fishing net in the making.
23. Cutting sugar-cane (North Queensland).
24. Tracker Sid, Northern Territory Police Force.
25. Fossicking for tin (Mount Garnet, Queensland).
26. The axeman's first job of the day.
27. Bishop Gsell admiring a cluster of frangipanni blossom, Central Australia.
28. A typical Australian drover in Australia's Northern Territory.
29. Shearers at work on the board at Boonoke woolshed.
30. A new diver, Broome pearl station.
31. An aboriginal artist from the Hermannsburg Lutheran Mission.
32. A Hereford bull exhibited at the Royal Easter Show, Sydney.
33. A police dog takes a preliminary 'sniff.'
34. Fighter pilots, R.A.A.F.
35. Shifting samples of high-grade mica.
36. Aldis Lamp instruction, Royal Australian Navy.
37. The publisher—"The Warwick Daily News."
38. A war-crippled potter at work in his studio.
39. A workman at the Newcastle Steel Works (he is pulling on his special boots).
40. Clifford Blaß gives the final polish to his sculpture in polished wood.
41. Newspaper linotype operator (Glen Innes, N.S.W.).
42. An ex-service trainee potter turning up the outside of a cup.
43. A rivetter at work at a N.S.W. dockyard.
44. An artist working on a stained glass window.
45. Making cricket balls.



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Meet your Fellow Australians



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Meet your Fellow Australians



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Meet your Fellow Australians



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Meet your Fellow Australians

The Sydney Camera Circle

The Sydney Camera Circle was founded just on thirty-five years ago—in November 1916, to be exact—by a small band of pictorial photographers who met for the purpose at *The Little Studio* in Denman Chambers, Phillip Street, Sydney.

The meeting had been long planned by the members of the group, for they possessed very definite ideas regarding the future advancement of pictorial photography in Australia. They felt that this art had, over the years, settled down into something of a rut, ever adhering to the traditional character of the "Old School"—actually almost a universal characteristic of the overseas Salons and one, at that time, closely followed by very many Australian workers. Even the most brilliant types of subjects were toned down and all vitality suppressed with a view to producing pictorial work uniformly low-toned. Moreover, too much stress was being devoted to set principles of composition. It was a fact that for nearly a decade to 1916 the majority of the photographic societies of Australia had been dominated by this sad age of "pictorial depression."

At the onset it must be admitted that the few foundation members of the Circle at the time of its foundation were not alone in their thoughts—they were merely representative of a larger number of pictorial photographers who had also "seen the light," and who desired to see established an Australian school of



By HAROLD CAZNEAUX

Hon. F.R.P.S.

pictorial photography in which low and muddy tones would no longer be seen. Our Circle members, nevertheless, did play a very prominent part in this 'active' movement towards a national character in Australian photography—a trend which has steadily advanced up to the present day. The Circle would be the last to claim any special credit for this victory over the powers of gloom; its members were but forerunners, a few who wished to make a definite attempt to set going the forces of light.

I well remember that night, the evening of November 28th, 1916. The foundation meeting was held in a small studio shared between the late Cecil W. Bostock and myself. Cecil Bostock, who was a talented artist in the sphere of commercial art, had taken up pictorial photography as a means of pictorial expression. He was a most versatile personality and proved to be ever a tireless worker in the movement which he had helped to set going. "The Declaration" was designed and produced in his studio—and it was forthwith accepted by all members present:

On November 28th of the year 1916 at "The Little Studio" in Phillip Street, there met together by mutual consent, a little band of Photographers, earnest workers, lovers of Art and the Beautiful, who by reason of their love for the Art have constituted an Association, with the advancement of Pictorialism, and the closer congenial association of the Pictorial Workers as its objective. Thus it happens that "The Sydney Camera Circle" becomes a concrete thing—and these men have created this.

*James E. Paton, Harold Cazneaux,
Cecil W. Bostock, James S. Stening,
W. S. White, Malcolm Mackinnon.*

*To all those, who may qualify by merit of their
Pictorial Work, this Association extends the hand
of welcome.*

PICTORIAL PHOTOGRAPHY OF THE
SECOND DECADE
An extreme U.S. example!

-DECLARATION-

On NOVEMBER TWENTY EIGHT of the YEAR NINE
TEEN SIXTEEN at the Little Studio - in Philip Street
there met together by mutual consent, a little band of Photographers, earnest workers, lovers of Art and the Beautiful, who by reason of their love for the Camera have constituted an Association with the advancement of Pictorialism, and the closer congenial association of the Pictorial Workers as its objective.
Thus it happens that THE SYDNEY CAMERA CIRCLE becomes a concrete thing - and these men have created this -

Saunder E. Fulton Harold Coggins Cecil W. Bestock
James S. Sterning W. S. White Malcolm MacKinnon

To all those who may qualify by merit of their Pictorial Work, this Association extends the hand of welcome.

C. H. BESTOCK

C. H. BESTOCK



THE DECLARATION

Duly formed, the Circle* met one evening

*It may be of interest to know how the name originated. When the foundation members first met, the question of a name for the proposed association was early discussed. I well remember the six of us as we sat gathered around the little table when the idea came along, "The Circle," someone said, for we were actually sitting around a table over which the sunlight flickered. And thus, it was that "The Sydney Camera Circle" was so named.

during every month. Each member pledged himself to bring along his more recent pictorial prints for display and comment. Members also discussed the outlook of other pictorial photographers who were doing good work in the State. If those workers were considered to be eligible, they were duly nominated by two members and subsequently invited to pass the membership test of submitting from six to twelve pictorial prints. At a meeting of the Circle these would be displayed and a vote would be taken and

this (a two-thirds majority) would determine the admission of the worker as a member.

The only official position to be held was the office of Hon. Sec. A chairman would be elected at each monthly meeting, when members were called upon to display their pictorial work and to offer comment. Discussions followed on pictorial questions generally.

The Circle also expected its members to help and assist aspiring pictorial workers in other Societies; this duty has always been loyally supported. Chief interest, of course, centred around the activities and progress of the Photographic Society of N.S.W., which was by way of being the parent body.

From the earliest days social amenities were ever to the front, and the older members have

The Sydney Camera Circle

Some Highlights of the First Twenty Years

1917

The Photographic Society of N.S.W. War Chest Interstate Exhibition

An important show at the Education Dept. Gallery, Sydney, in November 1917. The Circle was represented by prints from C. W. Bostock, H. Cazneaux, A. Ford, H. Mallard, J. E. Paton, E. N. Poole, G. E. Wakeford, W. S. White and S. W. Eutrope. M. Mackinnon and J. S. Stening also showed work. A fine catalogue was produced in which ten reproductions on inserts were included.

1921

Sydney Camera Circle Members Exhibition.

Organised in February 1921 at the invitation of Kodak Ltd., and shown at the Kodak Salon, Sydney, 115 prints being on display for 14 days. Sales totalled £70, and five new members were elected, including Norman Deck as an Honorary Member (later he had gone to the Solomon Islands as a Missionary). A selection of fifty prints from the above exhibition was subsequently shown in Melbourne by the same firm. Eight members were represented at the 1921 *London Salon*, while H. Cazneaux was elected as a Member.

"Art in Australia" (special number)—Domestic Architecture in Australia.

The Editors approached the Circle to handle the photographs of this book planned to illustrate examples of domestic architecture selected by W. Hardy Wilson, artist and architect of note. The Circle nominated J. E. Paton and H. Cazneaux to take the required photographs in N.S.W., J. Kauffman for Victoria, A. Wilkinson for South Australia, and J. Peat Millar for Queensland. In their introduction, the editors paid tribute to the artistic quality of these photographs.

Scottish Salon, Dundee

Held by the Scottish Photographic Federation. Sixty prints by Camera Circle members were included.

1923

Photographic Society of New South Wales Exhibition

Held in the Exhibition Hall of Farmer & Co. Ltd. in November, 1923. Fourteen Circle members contributed prints.

1924

The First Australian Salon.

An International show at Farmer's Gallery, early in 1924. Organised by the Photographic Society

of N.S.W. in association with the Circle, which contributed the judges. Work by nine members was shown.

1919-1924

At this stage reference should be made to Mrs. A. J. Milson, the only woman pictorial worker ever elected as a member. About 1918 she appealed to the writer for instruction in pictorial photography. Her subsequent rise to photographic fame was rapid and brilliant, and she was soon represented in the *London Salon* and *Photograms of the Year*. Of special historical interest, one picture might be recorded—this was jointly produced by Mrs. Milson and myself. At the end of 1919 Captain Ross Smith and Lieut. Keith Smith landed at Mascot, Sydney, in their ponderous Vickers-Vimy plane, at the conclusion of their famous prize-winning trip from London to Sydney. I was present at this landing with my camera ready for action, but the vast welcoming crowd broke down the barriers and rushed the plane, thereby making any type of planned photography impossible. However, Mrs. Milson was not the type of person to admit photographic defeat, and she later persuaded the famous airmen to re-enact their arrival. Her Graflex pictures were most successful, and were subsequently worked on by myself for exhibition and publication purposes. The resultant photograph, "London to Australia," was widely shown at this time. In 1923 Mrs. Milson visited London and, with the assistance of Mr. F. J. Mortimer, gathered together a magnificent collection of overseas pictorial photographs. These were subsequently shown in the Kodak Salon, Sydney, the exhibition being opened by the Hon. Mrs. Pitt-Rivers on June 6th, 1924. For personal reasons she shortly afterwards gave up photography and resigned from the Circle.

1925

Photographic Society of New South Wales Members Exhibition.

Held at Harringtons Ltd. Gallery in June 1925. The work of twelve Circle members was shown.

1926

The Second Australian Salon.

Exhibited at the Gallery of Farmer & Co., Sydney, in June 1926. Twelve members are recorded as contributing seventy-one prints. It is with great regret that I note the fact that this was the last Salon of the series; the expense of conducting them proved too great for those concerned.

Reference should also be made to the publication of the two volumes of *Cameragraphs*, by Harringtons Ltd., covering selected pictures from the two Australian Salons. C. W. Bostock designed and edited the publications, which included reviews by the writer.

1927

Photographic Society of New South Wales Members Exhibition.

Held at the Kodak Salon, Sydney, in May 1927. Much Circle work was shown as was a large number of prints by Arthur Smith. This noted worker later wrote the review for the *A.P.-R.* (1927) in which he displayed his unerring pictorial judgment.

1928

The One-Man Show of Harold Cazneaux.

Held at the Grosvenor Gallery, Sydney, in March 1928. This was an exhibition of 145 prints organised by Sydney Ure Smith, then President of the Society of Artists. He also penned the Introduction to the catalogue.

The Fifth San Francisco International Exhibition.

At the 1928 showing, the Circle was represented by two exhibitors.

1929

Photographic Society of New South Wales Interstate Exhibition.

Held at the Education Department Gallery, Sydney, in the Spring of 1929. The Circle was represented by a panel of work, as was Arthur Smith.

1930

Fourth Kodak International Salon of Photography.

Held at the Kodak Salon, Sydney, January 1930. Harold Cazneaux was the judge of this fine International show in which over forty Australian and New Zealand workers were represented. A splendid illustrated catalogue was produced.

1931

"Camera Craft" (U.S.A.)—Review of Professional Photography in Australia.

The issue for August featured the above article penned by Monte Luke, F.R.P.S., together with a portrait of the writer by Dr. Julian Smith. The illustrations represented the work of well-known professionals, but many Circle amateurs were named and praised.

1932

Camera Pictorialists of Los Angeles—15th International Salon.

Held in January 1932. Several members were represented.

"L'Art Photographique Anglais" (Paris).

An important invitation show arranged by F. J. Mortimer. Forty-three panels by well-known Empire pictorialists were shown, to which the Circle contributed two.

Photographic Society of New South Wales Interstate Exhibition.

Held at David Jones' Ltd. Gallery in September 1932. This exhibition was based on panel groups by local and interstate workers. Circle panels included an outstanding one from the late W. S. White.

1933

Queensland Camera Club 8th International Exhibition.

Held in July 1933, this show featured panel groups from the Circle and from the P.S. of N.S.W. Dr. Julian Smith was well represented.

IV Salon Internationale Di Fotografia Artistica Dilettanti (Turino, Italy).

In an exhibition of 487 prints, the writer represented the Circle with six pictures.

(These few references to overseas salon acceptances are recorded as typical. Those interested will find the complete record in the American Annual of Photography tabulations—H.G.)

1934

Fifth Victorian International Salon of Photography, Centenary of Melbourne

Circle members who exhibited were: Arthur Ford, E. B. Hawkes, Harold N. Jones, Peter Lawrence, Monte Luke, Henri Mallard, W. H. Moffitt, R. V. Simpson, S. W. Eutrope, and Harold Cazneaux the latter gaining a silver medal award and subsequently attending the show; at the same time he judged the International Centenary Exhibition of Professional Photography.

1935

"Art in Australia," August Issue.

This contained a special section of sixteen full-page reproductions of Circle work, along with a supporting article by the writer.

One-Man Exhibition o, Camera Pictures by Monte Luke, F.R.P.S.

This was held in his Studio Gallery, Sydney, in September 1935, when an exhibition of 47 prints (mainly bromoids) was displayed.

1936

One-Man Show by Harold Cazneaux.

About 60 prints were shown in the Kodak Ltd. Gallery, Adelaide, and afterwards in the same firm's Gallery in Melbourne.

Camera Club of New York (U.S.A.) Third International Invitation Salon.

Held in May 1936—a salon of invitation type in which the Club extended invitations to a limited number of recognised pictorial workers "to present each one a single for exhibition." Australian workers invited were Dr. Julian Smith, Monte Luke, Harold Cazneaux, and John B. Eaton; also Gerald E. Jones (N.Z.). Thirty-four countries were represented by 212 prints.

many a tale to tell of friendly associations over the inevitable cups of coffee.

Few records can be traced of the Circle's activities from 1916 to 1921, but it is known that meetings were held monthly and that new members* were enrolled.

A Circle Minutes Book shows the list of Circle members on May 9th, 1921, as: J. E. Paton, E. N. Posle, H. Cazeaux, C. E. Wakeford, S. W. Europe, W. S. White, H. Mallard, C. W. Bostock, Monte Luke, D. J. Webster, A. Ford, K. Ishida, D. Fraser, and Mrs. A. J. Milton.

One incident of this time, however, remains in my mind. Owing to "submarine trouble" two, at least, of my regular articles for "Photograms" failed to reach London in time for publication. It was therefore fitting that Cecil Bostock, who was with the A.I.F. abroad, should be able to hand the Editor the news of the formation of the Circle in time for inclusion in "Photograms" for 1917-18. Here is the statement he made: "*Out of the stagnation there comes to light a new society in N.S.W., The Sydney Camera Circle. It includes leading pictorial workers in the State (list of members published—H.C.). The feeling had existed for some time that something more progressive and with higher ideals was wanted. . . .*"

At this point, too, some reference should be made to the Circle's unique collection of overseas pictorial prints by many famous early pictorial workers. This collection is known as *The Tilney Collection*, named after its famous donor F. C. Tilney, who is now over eighty years of age, and who was a very active pictorial photographer and critic of photography as well as an artist and the publisher of "Art and Reason." During his active photographic days, he collected many fine pictorial prints and, wishing to place these somewhere where they could be really useful, he donated them to the Circle, hoping that they could serve both as a permanent record of pictorial photography of the past and as an inspiration to present-day workers.

Personally, I regard 1921 as a banner year in the Circle's progress, for it was in that year that its members had gained really substantial recognition in overseas salons and exhibitions, as well as in magazines and annuals. It was during this year, too, that the late Sydney Ure Smith was elected as an Honorary Member, for this fine personality had never failed to extend the hand of true friendship, giving his goodwill practical shape by reproducing some of our best work in his "Art in Australia" publications.

The period "between the wars" was not an idle one for our members. Some of those who served the Circle so well over this period have since passed away. Amongst them—Cecil W. Bostock, W. S. White, James E. Paton, W. Buckle, W. H. Moffitt and Doug. Hill and others. As the records show, we were never behind in submitting our work either overseas or locally.

The advent of World War II meant other and more strenuous tasks for all of us, and the Circle "disbanded by mutual consent until such a time in the future that the good work could go forward once again." Nevertheless, those members who were able to, carried on the good work outside.

As with any other human organisation, the Circle has naturally had its "ups and downs." For instance, at one time there was some division of opinion on the method of electing new members, but the basic pledge has stood the test of time. That ideal—of encouraging the production of pictures of merit and sincerity—has never been weakened. To-day the Circle enjoys a substantial influx of new blood*.

*At the date of publication, the membership roll is as follows: Henri Mallard, Monte Luke, F.R.P.S., J. W. Metcalfe, H. N. Jones, A.R.P.S., H. Dixie, A.R.P.S., J. C. Walton, Laurence Le Guay, A.R.P.S., F. D. Collins, R. Nasmyth, C. Jackson, D. Brown, A. Ford, J. L. Wray, A.R.P.S., Norman Deck, K. D. Hastings, C. E. Wakeford, A. W. Gale, A.R.P.S., Dr. A. E. F. Chaffer, R. V. Simpson, P. Lawrence, A.R.P.S., Keast Burke A.R.P.S. and Harold Cazeaux, Hon. F.R.P.S. and Member London Salon.

and it confidently looks forward to another thirty-five years of work for the advancement of pictorial photography.

Many of our new workers are young men who may be justly referred to as the modern element in the practice and expression of pictorial photography to-day. The Circle is fully alive to the ever-widening possibilities of modern photography; this important fact is recognised, and that recognition means that any possibility of "slipping back into old ruts" will be avoided in the future. New schools of thought, new fashions come and go, and we must live, as it were, in the complete circle of the photographic movement with every worker fully free to express himself.

Many decry the traditional pictorial work of the past, but surely it does not deserve all the drastic criticism that has been launched by some "modern-minded" photographers. Indeed, I think that even these radicals will find much to assist and inspire them for their own future work in a study of past achievements.



C. S. Christian

WHERE THE WINDS PREVAIL

TREES

... FOURTEEN
IMPRESSIONS

J. R. Hopkins
COMPANIONS





F. L. Rose
THE WARRIOR



D. McDermant

LIGHT AND SHADE

F. Newman
NATURE'S TRACERY





R. Parsons
RIVER WOODS

F. Elrington

SUN-KISSED





J. F. Audsley
DAWN PICKET

G. F. Howman

THE CENTENARIAN



J. H. Lewis
APRIL





J. P. Carney A.R.P.S.
ADELAIDE GUM TREE

C. S. Christian
OLD MAN TEA-TREE





J. W. Brown
SUNSHINE'S DELIGHT



J. C. Schliefert
OLD SILVER

From "A.P.-R." Contributors

LIGHTING—FROM YET ANOTHER ANGLE

By L. T. Lloyd

We are all aware that in portraiture the correct use of lighting is an essential, without which success is seldom achieved. Effective lighting may occasionally be "fluked" without knowledge of the matter, but there are so many possible variations of lighting that this is very "chancy." Its importance in "bringing out" the desired facial characteristics and suppressing the unwanted ones has been covered so frequently that I do not propose to deal with it here.

But there is another aspect of lighting—and one that concerns me at the moment—this is the effect of lighting upon *apparent negative quality*—and I am not thinking so much of other portraiture as of other subjects. So often we are told that the contrast in negatives—the "apparent gamma" (if you'll pardon that expression!) depends so much upon the type of emulsion, exposure, developer, and developing technique that we are apt to overlook the effect of differing exposure for the various sections of the negative (or if we don't overlook the effect, we are apt to regard it as a nuisance rather than attempt to make use of its special powers!).

If an exposure is made "with the sun behind the camera," as many of us were once taught to do, the result is a very flat lighting, suggestive in many respects of a flashlight shot. Such a picture depends entirely for its tones upon the varying colour-reflectivity of parts of the subject plus the almost inconsequential shadows caused by the sun's rays falling from not quite the same direction as the camera lens. Such a picture has very much in common with an exposure made on a dull day when no shadows are cast. In colour photography this is satisfactory, for then we are only aiming at reproducing the colours of the scene, and any tonal differences are then a hindrance rather than a help,

simply because of the strain which they impose upon the latitude of the emulsion.

At this point I would like to digress. It is interesting, I think, to note that there are—from the standpoint under discussion at any rate!—three stages in the making of a photographer. Some lucky people pass rapidly through the first two stages:

Stage 1.—The early novice, usually quite satisfied with the soot-and-whitewash picture of exaggerated contrasts. Occasionally, he flukes something good.

Stage 2.—The rather more advanced enthusiast who finds he can record more and better detail by waiting until the sun is behind a cloud. His negatives have a flattish look, even if correctly exposed and very fully developed; he will probably use quite a lot of Grade 3 paper. His negatives will require no dodging or flashing for technical reasons, though for pictorial purposes he may have to attempt some in order to increase the tonal range of his prints. There will certainly be no need to worry about loss of detail in highlights or shadows—the difficulty will be to get enough highlights and shadows to make a picture. Of course, such a technique does suit some subjects.

Stage 3.—The still more advanced worker with pictorial inclinations. He shows a decided reversion to type! By employing the soot-and-whitewash technique but cleverly adapting it to his needs and keeping it within bounds, he succeeds technically in producing negatives of such a long scale that his next difficulty is to produce prints with a long enough scale. However, being both artist and technician, he overcomes this difficulty to produce pictures which are more satisfying than the dreary products of Stage 2; this he does by close attention to details. Incidentally, he employs dodging and flashing to *control* his highlights and shadows, whereas Stage 2 used these means to *create* them.



(A) SUITABLE LIGHTING
Strong sunshine with shadows and highlights fairly well placed



(B) UNSUITABLE LIGHTING
Sun shining but not where it would do most good.



(C) Sun obscured by heavy clouds.
Though the negative had same development as (A) and (B), the result flat and lifeless—had to make print as contrasty as possible to get some semblance of quality.

To anyone who either has reached Stage 3 (or has aspirations to do so) there can be an amazing variation in the photogenic qualities of any scene or building. I well remember the occasion when I made a picture which I consider to be one of my best; I have been back to that spot many times in the hope of producing my masterpiece, but without managing to secure another negative worth talking about. Why? Simply because I have never again seen those trees casting the same shadows and the same spots of sunlight. More often when I have passed the place shadows have been entirely lacking, or else they have lain in quite the wrong direction—outside the picture.

Some time back I read—in an old issue of the *A.P.-R.* I think—an article dealing with the changing moods of a scene as observed under different lighting and under differing conditions of haze, etc. Much as I enjoyed that article with its illustrations, I felt that the author did not dwell sufficiently upon the cantankerous moods of a scene which, possessing great beauty on some occasions, can at times yield no negative which appears even passable technically. To strike a couple of such negatives on a roll amongst good ones is no uncommon occurrence, and is proof that the processing is not altogether to blame (though, to be sure, individual processing of negatives might have helped a little). Held up to the light, they look flat; on the enlarging easel they look flatter and utterly lifeless, while to make a passable print calls for a contrast paper and some careful work, even though the crisper negatives on the same roll may beg to be printed on a Grade 2 paper or even a Grade 1 paper.

Remember the sun never rises and never sets at the same point of the compass on two consecutive days; as midsummer approaches, it rises and sets further south, while towards midwinter it rises and sets further north. For the same reason our orb pursues a higher course across the sky in summer than it does in winter. All of this adds up to the fact that a particular photograph taken in full sunlight can be exactly duplicated upon only two days in the year—that is, of course, if precise position and direction of shadows are paramount requirements.

Another point of even greater practical importance is the fact that, when the sun is behind a cloud, that cloud acts as a diffuser of the light source—even though if it is a light cloud, shadow will still be cast. On the other hand, any clouds not actually between the sun and our subject will act as reflectors, and tend to lighten the shadows and thus improve shadow detail. This aspect may call for a variation in technique, for a sun shining from a cloudless sky may cast shadows so dense that a somewhat increased exposure, combined with some degree of reduced period of development, may be necessary to keep the tones of highlights and shadows within workable limits.

And what is the answer? I fear that it is not to be found in the darkroom, but in the re-photographing of the subject under more favourable conditions—the difference in most cases will be so amazing that one will feel tempted to describe it not so much as a “re-take” but as a “change of subject.”

This, then, is my moral: Let no subject be regarded as a picture without trying to imagine it—or, better still, actually endeavouring to see it—under the best possible conditions of light and shade. Aim at seeing it with its varying shadows and highlights—these areas will vary not only in degree of hardness and softness, but also in position, shape and dimensions. Remember, too, that these shadows, though apt to be a nuisance at times, are a very necessary evil, and that one or two of them can usually be seen in the very best of pictures!

POINT OF VIEW

By J. Macarthur

(The place name “Platyroo” is fictitious and is not intended to refer to any one place; rather is it to be regarded as a composite picture of any number of beautiful spots in Australia where the hand of man has fallen with unkindly touch.)

Our much-travelled friend, George, was responsible for our decision to go to Platyroo for a holiday. George is not a photographer, but his eulogistic descriptions of the charms of the place were too strong to be ignored, so off we went, feeling certain that the trip would, in due course and fullness of time, result in a goodly crop of salon acceptances.

The road there was long but, of course, all the “good places” are ever far away from home! We passed many a group of noble gums by the roadside, and once a forest of paper-barks loomed in sight, offering scores of possible pictures had the weather behaved properly. At last, just as the pangs of hunger were no longer to be denied, the clouds rolled back and we were able to have our meal and stretch our legs for a while. It was unfortunate that, now that the opportunity had come for photography, the countryside had changed to something resembling the less favourable areas of the moon’s surface.

Then there followed many miles of this sort of things and at last the faint line of the distant ocean came into view; within an hour we had our first sight of Platyroo, set there on the hillside and looking down on the Roo Roo River. How quiet and peaceful it seemed in the evening light . . .

Soon we were piling out of the car and making our way inside the “Hotel Magnificent”; half weather-board and half fibro, it appeared to recline gently against three large but mutilated trees. By-passing the bar, from which a rich and fruity odour stole out upon the evening air, we found a good dinner awaiting us with such food as one expects (yet seldom receives) in country places where people eat and really mean it. It was all very homely; just a little rough for some tastes maybe, but there was that friendly touch about it all which is refreshing to city dwellers.

Next morning found us early afoot looking for effects of slanting sunlight amid the trees. There was one lovely old paper-bark which caught the eye from afar, but a closer view only brought sorrow, for the bark had been stripped off on one side to about eight feet from the ground. (The roof of a near-by hen house supplied the answer.)

Now Platyroo is built on a slight rise overlooking the river, which is wide and sluggish but not without a certain beauty but, extending into the stream just where the view is best, an abandoned jetty creeps in its senile way, its rotting piles adorned with masses of twisted wire and rusty rails. The extremity forms a vantage point for a sign which boldly reads “Squiggle’s Motor Oil.”

Some boats moored off the bank looked like possible subjects, but it was indeed unfortunate that, in the only possible foreground, someone had dumped the cadaver of an old fuel stove and the skeleton of a once proud and heroically proportioned mangle.

We lunched and went further afield, but in vain, for every subject we essayed was ruled out because of some incongruous factor which just could not be avoided. Several times telegraph poles were the culprits, again it was a tin shanty, then another dump of rubbish beside some truly lovely trees. Soon we felt ourselves to be the victims of one of those terrible dreams of frustration which so excite the interest of psychiatrists.

Continued on page 583

Review of Contest Entries

NUMBER OF ENTRIES	168
(A/S 20, B/S 13, A/O 39, B/O 96)	
NUMBER OF COMPETITORS	63
NUMBER OF NEW COMPETITORS	9
NUMBER OF PRIZE AWARDS	26

J.F.A., Cremorne.—A varied and generally appealing group, the leader probably being "Wintery Woodlands," in which the best has been made of the material available. A youngster would have been most useful to provide a centre of interest at the end of the path. Somewhat similar remarks apply to "Sunday Silhouette"—this has very pleasant atmosphere, but again some definite accent or centre of interest seems to be required to relieve the architectural formality of the whole. It was a pity that the pigeons were not a trifle larger! "Concentration" a generally well-handled home portrait of the youngster, but camera viewpoint a shade low and too near to the model.

R.L.B., Mittagong.—Of your current group we prefer "Wollondilly Souvenir" which is a convincing record of the happy occasion. "What Went Over?" could be considered of novelty interest only. "Valley at Evening" is rather distant, while overhead lighting was hardly suitable for "The Sally Tree"; the latter might be worth trying again under a more interesting type of lighting.

E.B., Newcastle.—Approach hardly seems to be up to the mark for "Stern View" as we feel that the onlooker will have difficulty in appreciating the foreground material, and will turn in relief to the tiny distant view. The silhouette treatment is often to be recommended where the foreground material is clearly definable and recognisable, otherwise it is seldom successful. In view of the historical nature of the subject we suggest that you use this as a basis for control work, bringing up the outlines of the screw as a definite centre of interest as indicated in body colour on print returned.

F.E.B., Sydney.—Both prints appeal, the better being the quaint little study of the youngster. "Sunday," "Vista" is well recorded, but we consider that a viewpoint nearer the mountain view would have been better, as the material to the right is not very interesting.

P.A.B., Aberdeen.—We still are of opinion that you are hardly taking sufficient care over your photographic work. The shot with the greatest possibilities would be "Evening Waiting," but here a lens hood was required and the inclusion of rather more of the surroundings so that the onlooker can obtain a general impression of the scene. "Smoko" can hardly be considered more than a passing snapshot and not a very well considered one in view of the foreground litter and bad "join" between your subject's head and the rocks in the background. "Mooring Place" is the best technically, but far too much has been included, your real motive occupying only about one-tenth of the print area. We strongly recommend you to make a most careful study of the A.P.-R. portfolios and of the best available pictorial work with a view to developing your outlook generally.

H.B., Coonamble.—Glad to see examples of your work. "Family Group" is the better—appeals on technique and general interest, but the pose is formal and arrangement hardly holds together with the youngster and the dog looking in the one direction and the doll in another. Suggest you try for more harmonious groupings of the happy trio (first arranging for a frock of plain material for your young model). "Jam!" is better technically and an excellent result for 24 x 36mm.; but we are still not very happy about jam as a motive.

A.E.B., Hamilton.—Of the two HC prints, we prefer "Gesticulation," but consider that the same motive could be still retained and given greater emphasis by substantial trims from top and foot. "Monarch" is a good record, but the treatment is rather matter-of-fact, though we must admit that the handling of such giant trees, which possess no particular decorative attributes, represents something of a pictorial problem. The landscape is generally well-handled, though we would suggest darkening the foreground of bright grass, as this tends to detract from the good interest in the middle distance.

L.G.C., Red Cliffs.—Best of your series we consider to be the group of young fishers, which gained a special award. We consider this would be improved by trims close up to the youngsters' backs to either side, and also by reducing the detail in the wharf, which tends to be very insistent. "Dreaming the Hours Away" seems to be of holiday interest only. The axe-grinder picture did not offer you very much and, in addition, confronts us with the familiar problem of two centres of interest, namely the grindstone and the model's head. Of the landscapes we prefer "Sheep Country," subject to a trim of 1½" or so from either side. "The Farm Buildings" seem to be somewhat distant and the cloud formation too insistent.

C.S.C., Canberra.—HC for "Landscape in the Making"—a clever thought.

C.C., Adamstown.—Of your current entries we prefer the two HC subjects. "Good-bye" is perhaps the better, though this partakes of a two-picture arrangement, one being the people farewelling in the foreground, and the other comprising the steam and smoke in the middle distance. "Lines and Curves" is pleasingly recorded, but presented something of a problem in composition with so many unrelated lines and curves. We believe that a greater degree of harmony and unity would be obtained by a trim of 1½" from the foot and about 1½" from the left as, at present, your picture is divided mechanically into three almost equal bands. "Creeping Sandy" suffers from too much repetition, but the idea is good and the print might be used for a number of experimental trimmings with a view to gaining a greater degree of concentration. The yachting subject could be considered of news interest only.

B.C.L., Bemboka.—Most promising of your group would be our very old friend the forgotten cart-wheels picture, but these are usually handled as pattern and texture studies; as a foreground to a landscape, they form a much too dominating note. "Quiet Corner" had possibilities, but the foreground triangle of the bridge should have been avoided and the exposure increased; moreover, there was neither good nor sufficient reason for the employment of the green filter. "Trout Water" is of record interest only, there being no particular centre of interest. "Road into the Valley" hardly plays a very important part in your landscape, which is mainly bush and sky. You seem to be somewhat lacking in confidence in your outlook generally, and we strongly recommend careful study of the best available pictorial work.

L.J.C., Bogong.—Of your two we prefer "The Geologist," which was awarded HC for novelty and bold handling, though the subject could hardly be called a scene from everyday life! This area looks very interesting and worthy of closer attention. "Intruder" records the textures well but as an arrangement it is something of a puzzle, the footprints in the snow being dominated by the heavy shadows.

E.D., Camberwell.—Third (Equal) for your snow-covered branch which attracts through its technique, though we are not so happy about the composition which would probably be improved by a trim of about $3\frac{1}{2}$ " from the right, thereby bringing the branch into a greater degree of importance. "Tree Study" represents a very formal grouping, and the treatment is much too contrasty—generally speaking of novelty interest only.

L.J.D., Mount Gambier.—HC for "Sand Dune" which appealed through its pleasant tonal rendering, but it must be admitted that there was little material of a compositional nature here. The top-left quarter looks more promising and might have been handled at closer quarters. "Eventide" seems to have captured the major portion of what was offering, but this is the type of subject matter which, we feel, offers little scope for originality.

G.L.E., Jandowae.—Welcome to the contest and congratulations on award at first appearance. We like the grass fire picture which convincingly records the event; likewise "Harvest Scene," which would make an excellent enlargement in modern vein using the centre one-third only. Congratulations on establishing a new viewpoint in "Approaching the Bridge." "Harvesting" is technically good, but of record interest only.

A.E., Jandowae.—Welcome to the contest. Of your group we prefer the "Cloud Study" which appears to have possibilities as an enlargement, though the tall tree trunks represent a very formal foreground for such a picture. "Rural Scene" is nicely recorded and would make an attractive enlargement, using only the lower half. "Windmill" would be of record interest only.

L.E., Subiaco.—Welcome to the contest. You are certainly obtaining excellent results with your new Brownie "E." Most of your subject matters are well recorded, the best being "University" and the landscape along the river bank. Now that you have progressed so far, you should study the best available examples of pictorial work with a view to developing your own individual outlook.

F.L.E., Narramine.—Current subject matters offered you very little apart from the tree study, which is delicately recorded and well placed in the frame. "Week-end Pocket Money" would be of family interest only, as would "Close of Day." "Sunset Catch" seems to be a bit too distant but, apart from that, the motive of fishing from wharves is a difficult one into which to introduce any element of novelty or special appeal.

F.J.E., Grange.—Special award for your photograph of the young lady leaping off the rock on general technical grounds; pictorially, we believe that for such a subject all the foreground material should be eliminated. Certainly it is most successful as an action picture.

D.H.F., Haddon.—Congratulations on the "super" print quality gained with your Grafex and Super-XX plates; there is no doubt that dependable technique is half the battle. Of the pair we prefer "The Twins," with a recommendation for a slight darkening of the foreground. Appeal of "Sun Dappled" mainly pattern and texture and might be better handled at closer quarters.

G.W.G., Northbridge.—HC for "The Onlooker"—an ingenious thought, but one which we feel has not been carried through to complete success either as regards grouping or lighting; it would have been better to have the monkeys in a suitable group to one side and the threatening figure looming from the other. The dramatic lighting should be reserved for those elements which it is required to dramatise and not wasted on unimportant areas.

A.G.G., East Coburg.—Award for "Sunshine and Fog," but this is not, we think, one of your most successful interpretations. We never feel very happy about arrangements in which the various elements appear close to the margins with little in the centre.

E.J.H., Bandiana.—Attractive technique generally is shown in your entries, but as subjects they hardly break new ground. "Southern Port" is the conventional view, but the interest remains very scattered. The track is hardly a very strong element in "Track to the Beach," and this might be better considered as a landscape, eliminating most of the foreground. Your print of home cooking operations is of definite family interest no doubt, but rather lacking in appeal from the pictorial angle.

H.M.H., Kew.—HC for portrait which is recorded with "super" technique, the roundness and textures being perfectly recorded. Pictorially considered, it appears to be in the "studio portrait" class in that the subject is more important than the photographer's personal outlook. Second (Equal) for "Medical Examination" on the general grounds of novelty; considered as a composition, the twin elements of a patient and a medico are too evenly balanced and the tonal treatment is too severe, with both figures strongly lit against an unrelieved black background. We consider a much better treatment would be one in three tones, the patient being brightly lit, the background in grey, and the physician in semi-silhouette. Such an arrangement would possess a definite feeling of unity.

J.R.H., Warrnambool.—Congratulations on "Chinese Fantasy"—cleverly and competently handled throughout, that is, if we might except the Chinese writing which is too straggly (surely this should be in a neat vertical towards the corner). "Tower Hill" is excellently recorded, but generally possesses the feeling of a two-picture arrangement, one being the curving shores of the lake and the other the semi-silhouette of the hill and the cloud formation beyond.

G.F.H., Snake Valley.—HC for current entries. "Chieftain" had possibilities, but your approach seems to be too much in formal studio style—your model should be dramatised with interesting lighting and some feeling of action. The tree study is excellently recorded and the central portion possesses some decorative interest; suggest that you eliminate the landscape, taking a trim of $2\frac{1}{2}$ " from the background and, say, an inch from the top.

N.J., Pialba.—Welcome to the contest. Best of your entries we consider to be "Sea Shadows," subject to substantial trims from either side, just touching the branches of the dead tree and eliminating the small tree to the left. "Shore Silhouette" is too dark and confused—suggest this be simplified by a $2\frac{1}{2}$ " trim from the right and about $\frac{1}{2}$ " from the foreground. Interest in "Leading Stage" is very distant; again take trims from either side with a view to concentrating interest. "Quiet Waters" is of souvenir interest only, the print being very flat. Taking it generally, we consider that you should be obtaining much better results with your Kodak Six-20 Duo, and all your equipment should be carefully checked over. Study the best available pictorial work with a view to developing a confident outlook.

J.D.J., Sandringham.—Tree study very fair in technique, but rather isolated in arrangement; we suggest slight trims from top and left and darkening of the foreground with a view to bringing up interest in the middle distance.

F.E.J., Lawson.—Welcome to the contest and congratulations on very fair results obtained in your bird studies—these represent a most difficult type of photography in the absence of special equipment. The best of the trio is "Keeping an Eye on You," which would make an interesting enlargement. The area you are using suffers from highly diffused background, and this aspect should receive attention if you are seriously considering this avenue of work.

R.V.J., Greenwich.—Wave studies pleasantly above the average in tonal range, the better being "Surge," though we imagine this would be improved by a somewhat darker print, using restrained local reduction with a view to bringing up highlights and general appeal. Somewhat similar remarks apply to "Backwash," in which major portion of the wave is lacking in highlight detail.

C.O.K., Horsham.—Architectural detail subject well recorded, but can hardly be considered more than a commercial type record.

E.C.L., Hightett.—Architectural subject excellently photographed with interesting tonal separation between gate and building. Considered as a subject, we feel that the fence and closed gates represent too much of a bar and we would therefore suggest trims from foreground and either side with a view to bringing up increased interest in the building.

F.L., Toorak.—Of your three we prefer the "Old Landing," which possesses appealing atmosphere though the placing of the boat is very central. "Winter" would be placed next, though we feel that interest tends to fade away at top and bottom, and we imagine that a trim of an inch or so would represent an improvement. "Workers" has good action but we do not care for the inclusion of the two men on the left margin, as these tend to introduce an additional motive.

M.M., Clifton Gardens.—Congratulations on an interesting batch of which we prefer "River Gums" and "The Old Homestead." The former is a pleasing little impression of the play of light at the corner of the pool, but the latter we would have preferred to see handled at closer quarters, eliminating much of the tree-top and darkening the bright foreground. Of the balance we prefer "Rhythm"—an ingenious thought, but we would suggest a slight trim from the right as there is a tendency for the interest to run out via the second exit in this area. "Youth and Age" is a difficult contrast well handled, though we imagine that a brighter print would suit this subject better.

G.M., Mildura.—HC for the beach "table-top" in modernistic vein, executed with good tonal range. Exposure was unduly reduced for "The Guardians" but apart from this, symbolic subjects of this type are ever difficult to handle and must stand or fall as regular landscapes. "Portrait Night" mainly of club interest, would be improved by trims from foreground and left.

J.M., Ryde.—The better of your two would be the architectural detail subject, but most of the foreground and the lettering should be eliminated with a view to emphasising the pattern elements. The Nambucca view is much too general, containing as it does three dead trees, some road and foreground, a saw-mill and a wide stretch of river. Your technique is very fair, but the best available examples of pictorial work should be studied with a view to developing your outlook generally.

M.N.M., New Town.—Of your two, "Grandma Knitting" is the better, the diagonal arrangement contributing nicely to the feeling of movement in the knitting. "Taking the Bearing" is more in record vein.

K.M., Launceston.—Award for swan picture made for excellent technique under difficulties; considered as a composition we would prefer to see more foreground and less at the top. Substantially improved print quality is also shown in your remaining entries of which we prefer the landscape, though the tree might be brightened by very restrained local reduction. "A Study in Expressions" should appeal to those associated, the expressions being very good. "Hold it, Pup!" is hardly in the same class. "The Grandstand" was an amusing thought.

F.A.H.M., Ballarat.—We still fear that none of your subject matters offered you a great deal. "Sunlit Lane" was perhaps the best, but this is all very distant and "straight-on." A viewpoint nearer the forked tree on the left might have been a better proposition, playing up the shadows for foreground interest. The other three are all on the hard side, and we are at quite a loss to explain why you obtained so little sky tone when a K2 filter was used with Super-XX. Landscape is a difficult field, but pictures can always be obtained by a suitable degree of concentration on nearer and middle-distance elements. We strongly recommend you to study the best available examples of pictorial work.

K.J.M., Woollahra.—"Castle Builder" is considered the better of your two, but we recommend a substantial trim from the right with a view to concentrating interest and strengthening the diagonal feeling. HC for "Wharf Pattern" depicted with pleasing tonal range along conventional lines.

D.M., North Essendon.—Welcome to the contest and congratulations on Third (Equal) at first appearance. A very pleasing atmospheric impression showing how even the bush walking souvenir can be enhanced by suitable atmospheric and lighting interest.

L.G.N., Wahroonga.—Current entries represent substantially improved technique and concentration on subject interest. The better is perhaps "Wayside"; the introduction of the figure was hardly necessary here in view of the substantial amount of detail recorded in the scene. For your album trim away up to the pile of rubbish, i.e., $2\frac{1}{4}$ " from the right. This would bring the model to greater importance and create a stronger interest in the verticals. "Laziness" is more in colour vein, for it is next to impossible to do justice to the colours and textures of the sandstone boulders in monochrome. Here again, the inclusion of the figure is hardly necessary if the textural appeal of the rocks is sufficiently developed.

F.N., Canterbury.—HC for "Hillside Silhouette" which is effectively handled in a satisfying tonal scheme.

R.H.N., Balgowlah.—Pleasing print quality but treatment tends to the formal side with the bows of both vessels being so prominent.

J.D.N., Balwyn.—Welcome to the contest. "Quiet Waters" is the better of the two, but substantial trims should be taken from either side with a view to concentrating interest. "Hobart Bridge" is of souvenir interest only but, apart from that, the viewpoint selected hardly brings out the specific plan of the structure. Your technique is very fair, but it is desirable to develop your own personal outlook in photography by studying the portfolios and best available examples of pictorial work.

G.A.P., Canberra.—Congratulations on "Have a Bite"—certainly a difficult shot under any conditions. Of the two wave subjects "Seaswept" is the better, as this has a good sparkle and textural interest; suggest this would be better presented in square format as indicated on print returned. "Sunshine from Shadow" is interesting as a record; hardly pictorial unless perhaps you try the effect of a $\frac{1}{4}$ " trim from the top. "Pandanus" silhouette rather lacking in novelty; for your album take $1\frac{1}{2}$ " from the left and retouch numerous surface defects.

R.P., Mildura.—"Old Timers" HC for technique and general interest; considered as a subject it is also one of the "old time" type; for your album take a $1\frac{1}{2}$ " trim from the top, also eliminate highlight posts, telegraph insulators, road, etc., in middle distance. Attention to these elements will improve the unity considerably.

M.C.P., Heidelberg.—Congratulations on "Autumn Morn"—here the softness and atmospheric feeling put it above the average for pathway scenes. Apparently owing to lighting difficulty in the enlarger there is a lack of coverage in the two bottom corners, and we would suggest slight printing-in here as a remedy. "Fuchsia" is more of a colour subject; apart from that, it represents the type of flower difficult to handle in the field particularly with regards to composition, lighting and the ever-present background problem. We consider the best proposition is to pick the specimen and to photograph it under controlled conditions indoors.

M.P., Kandos.—"Un-Coupling" appeals the most of your group, but in future prints we would suggest toning down the buffers in the foreground. "Cement Burner" had possibilities, but called for a higher viewpoint plus supplementary lighting. "St. John's" is of delightful technique, but carries little impression of the element of personal approach. "Canny Scot" is mainly of personal interest.

R.R., Moonee Ponds.—"Ebb Tide" appealed through good technique and interesting textures; we would prefer to see a format more nearly approaching the square. "Cross-word" is well recorded, but approach tends to be formal.

I.R., Cremorne Point.—Welcome to the contest. Work shows commendable technique and presentation, not forgetting the wealth of technical detail which we would imagine represents "high-water mark" in this direction! Unfortunately, the subject matters selected offered you little in the way of basic pictorial material. "Vineyard" looks the most interesting, but we imagine this called for a close-up of one of the young ladies decoratively draped amongst the vines rather than just a general snapshot of the whole area. "Pastorale" is well handled for an against-the-light picture, but we feel that the cart by itself is hardly strong enough in general interest—it needs some additional element as, for instance, a man leading a horse through the slip-rails. As for the remaining picture, we feel that the poetic title is hardly sufficient to carry it through (landscape). Personally, we do not like to see living and dead trees in the same frame, the contrast seems to be too severe. In the present instance we would suggest a trim of 1" or $1\frac{1}{2}$ " from the right.

J.R., Broken Hill.—Congratulations on substantially increased progress, both subjects being very effectively produced. "Eude" has been nicely simplified under difficult conditions. "Edge of Beyond" is certainly a strange and novel scene, but we are not very happy about the placing of the trees; under the circumstances it might be as well to trim as close to the left-hand tree as you have done with the right-hand one.

A.H.R., Bondi.—We were pleased to note a progressive developing outlook as evidenced by current entries. The award print is probably the better, though there is a tendency for too much interest to be attracted to the left-hand side, and we would therefore recommend trims from left and foreground, also some toning down of the park fence. "Paper Bark" seems to be a forced print—it should be possible to get a better one from this negative.

R.S., Croydon.—HC for you current entries on general grounds of approach and print quality, but in neither topic is the appeal over-strong. The picture of the fisherman amongst the boulders is perhaps the better, but the tendency is for the boulders to dominate the aspect of fishing, the more so in the absence of any interest above the diagonal. "Lake Narrabeen" possesses a very attractive atmosphere, but fortune failed you in the matter of foreground and middle distance. For your album we would suggest trims from top and left with a view to minimising the present central positions of the horizon line and the dead branches in the water.

D.M.S., Wee Waa.—HC for both entries, each of which shows your usual original approach towards subject matters which most would overlook.

J.C.S., Mildura.—Hearty congratulations on "Requiem"—a most striking and original impression supported by fine print quality. We are hoping that you can keep this up!

L.C.S., Mosman.—A varied group, the two best being "Crossroads" and "The Album." The former is probably the better, though we would prefer to see the foreground material a shade darker in tone with a view to establishing increased atmospheric perspective for the view in the background. As for "The Album," the camera viewpoint was on the low side; for your portfolio take a substantial trim from the left. "Saturday Afternoon" is more of a colour subject; suggest concentrating interest by drastic trims from either side and foreground. The lightning subject is interesting as a novelty, but the formations are very distant and not very striking in their branchings. Neither of the landscapes offered you a great deal. "Swagman's Highway" is the better, subject to a trim of 2" or $2\frac{1}{2}$ " from the top. "Spring" is very much on the empty side, neither foreground nor background being of particular interest. Landscape photography calls for very special attention, the more successful being those with good foreground interest.

M.S., Gardenvale.—HC for "Three Men in a Boat" which we have always liked. "Embryo Engineers" had possibilities; we would have preferred to see something more of the youngsters' interest as evidenced by their keen young faces. "Fog" is a commendable impression, but we are wondering whether the inclusion of the building on the right is really necessary. "Sunday Sightseers" is neither one thing nor another—the visitors appear to be mainly interested in the photographer, rather than the "sights." Apart from that, the subject of the bow of the boat and its mooring lines is a difficult one into which to inject any new interest. For your album use the right-hand half only.

D.C.S., Bentleigh.—"Autumn Solitude" we believe to be the best of your trio, but the print is on the hard side and point of view very central. The Blue Mountains panorama attracts by its print quality, but we feel that there is a tendency for the print to fall into right- and left-hand halves with different grounds for appeal. We would suggest that you include varying trims in your album. Lighting conditions were rather dull for the railway-engine subject—this is one that needs dramatising if interest is to be held.

[Continued on page 583]

A Country Photographer

P.A.:

In this presentation of "Business To-day," we discuss commercial photography in the country.

First Voice:

Originally, we had the idea of using the title of "A Country Commercial Photographer." We knew that, in the metropolitan areas, commercial photographers are important to most branches of merchandising. We knew that many men have built up large and lucrative businesses as commercial photographers.

Second Voice:

But a great deal of commercial photography is done in the *country*. Through branch managers of the Rural Bank at Parkes, Griffith and Gunnedah, we received three very interesting stories—these were provided by professional photographers, Mr. J. Hamilton of Parkes, and Mr. Keith Riley of Gunnedah; and amateur photographer, Mr. John P. Carney of Griffith.

All these gentlemen have one thing in common: they are real enthusiasts as regards the many practical uses of photography. Two of them are agreed that, if a town is big enough and a district progressive, there is possibly a good opening for the addition of commercial photography as a sideline to portrait work.

First Voice:

What would they be called upon to photograph? Well, we've taken a cross-section of the experiences of these three gentlemen. These have included such varied assignments as:

Second Voice:

Taking a picture of the interior of a large engine cylinder of a refrigeration unit to convince an overseas company that there was a certain amount of wear in the cylinder itself. That involved quite a problem of lighting.

To photograph, for a local dentist, the teeth of a patient. The photograph was used for scientific purposes. Then, to take a series of pictures showing this particular dentist's own method of making dentures.

Photographs, for a doctor, of the progress of plastic surgery on a foot which had been partially shot away. This series of pictures showed the gradual built-up of the foot by the doctor—a "before and after" series.

First Voice:

Another assignment was to visit a large property and take photographs of a hook-up of tractors and farm machinery which, it was claimed, would be the biggest ever made in Australia. The property owner wanted to tell people in England and Canada something of actual Australian conditions, and he considered photographs would do this better than the written word.

Second Voice:

Another concerned immigration. There is a scheme afoot, sponsored by "The Cobbers' Club," for the mass migration of a thousand workmen from Birmingham to Gunnedah. These men may be temporarily housed in a hostel to be built for them on the outskirts of Gunnedah. They may eventually build their own homes and become absorbed in local industries. Actual photographs would tell the story to the folk overseas.

First Voice:

Photographers are frequently called out to take pictures of broken parts of machinery; sometimes of imported machinery for which duplicate parts are not

Broadcast on 13th April, 1950

in the Rural Bank's "Business To-day" Series

available. Sometimes, the photographs are sent overseas, so that the parts can be replaced; or sometimes, they are sent to engineering firms in Australia which make the parts according to the photographs and the measurements.

Second Voice:

Then, there is the photographing of various engineering projects; dam construction in various stages; the building of bulk wheat silos, and newspapers, too! Many of these photographs have news value and are regularly published in newspapers and periodicals.

First Voice:

Commercial photography in the country has a very human side, too. One of our informants recently took shots of a section of railway line where a man was unfortunately killed under unusual circumstances.

He was sheltering under a cattle truck during a storm, and somehow the other trucks moved and he was run over. The photographs, taken from several angles, proved conclusively, that there was a downgrade on that particular section of line, and it's believed that these photographs, produced in court, were instrumental in gaining a verdict in favour of the widow.

Second Voice:

On another occasion, a garage near a larger store was burnt to the ground during the night, with the loss of four or five cars. Early next morning, photographs were taken at the request of the garage proprietor, and they showed an incinerator still littered with rubbish from a nearby store. It had been set alight and left. That case was settled out of court also.

First Voice:

Here's an instance which has influenced our national economy. Quite a number of years ago, an enterprising young man who had seen rice growing in America, secured some bags of seed. He was sure he could grow rice here.

He didn't receive much encouragement until he had his rice-fields photographed and copies found their way to the men who had control of finance. Now, we produce, rice not only for our own use, but for export.

Second Voice:

Many road smashes have been photographed and the prints produced as evidence in court, thus greatly helping the work of the local police by removing any doubt as to the real facts.

First Voice:

Photography has played a big part in the campaign to eradicate soil erosion. Nothing could be more dramatic and convincing than the pictures taken by these country photographers of the devastation being wrought on our countryside.

Second Voice:

Cars, houses and property for sale are photographed, with results mutually beneficial to the vendor and the purchaser.

First Voice:

All these are just some examples of the various assignments met by photographers in but three country towns of New South Wales. There are many, many

[Concluded on page 583]

The A.P.-R. for SEPTEMBER, 1950

Editorial Notes

PRIZE LIST FOR SEPTEMBER SET SUBJECT—CLASS A

- Second †"River Woods," R. Parsons.
(Equal) "Medusa," G. S. Christian.
Third "Captive," F. Newman.
(Equal) "Contortionist," G. H. Mansell.
"Failing Light," A. C. Tindall.
Highly Commended : F. E. Bennett, A. E. Brown (2),
D. H. Featherston (2), M. Mackinnon, G. H.
Mansell, F. Newman, R. Parsons, A. H. Russell.

SET SUBJECT—CLASS B

- First †"Dawn Picket," J. F. Audsley.
(Equal) †"The Centenarian," G. F. Howman.
Third "Looking Up," D. M. Saunders.
(Equal) †"Old Silver," J. C. Schliefer.
Highly Commended : J. F. Audsley, B. Cowan-Lunn,
E. Deutsch, G. F. Howman, D. M. Saunders,
R. Wilkins.

CLASS A—OPEN

- Second "Chinese Fantasy," J. R. Hopkins.
(Equal) "Winter," A. H. Russell.
Third "Sunday," F. E. Bennett.
(Equal) "Sunshine and Fog," A. G. Gray.
"River Gums," M. Mackinnon.
"Autumn Morn," M. C. Platts.
Special "The Fishers," L. G. Chandler.
Third "Leap of Hecuba," F. J. Evans.
(Equal) "Un-Coupling-Up," Merton Potter.
Highly Commended : L. G. Chandler, C. S. Christian,
C. Collin (2), J. R. Hopkins, R. V. Judd, F. Lewis,
M. Mackinnon, G. H. Mansell, K. J. Mierendorff
(2), M. C. Platts, J. Roper, Murray Sheppard.

CLASS B—OPEN

- First "Requiem," J. C. Schliefer.
Second "Medical Examination," Helen Holmes.
(Equal) "In Full Sail," K. Malcolm.
Third "Family Group," K. H. Broome.
(Equal) "Burning Off," G. L. Ebbs.*
"Snow-Covered Branch," E. Deutsch.
"Come On, Let's Go!," D. Morehouse.*
"Evening in the Valley," N. F. Taylor.*
Highly Commended : J. F. Audsley, R. Badgery,
L. J. Clarke, L. J. Dundon, G. L. Ebbs* (2), G. W.
Gardner, Helen Holmes, G. F. Howman, K. Mal-
colm (3), G. A. Perroux, R. Ritter (2), R. Salter
(2), D. M. Saunders, L. C. Sebesi (3), M. J.
Wright (2).

*Reproduced in this issue.

*New competitor.

WELCOME TO NINE NEW COMPETITORS

Our regular hearty welcome is extended to the following who have recently "taken the plunge," initials being as follows: A.E. (Jandowae), G.L.E. (Jandowae), L. E. (Subiaco), F.E.J. (Lawson), N.J. (Pialba), D.M. (North Essendon), J.D.N. (Balwyn), I.R. (Cremorne Point), and N.F.T. (Tam-
worth). Three Thirds (Equal) were scored by the group*

CAPTIONS AND TECHNICAL DATA

Cover Illustration :

Quiet Moment, C. G. West.—Contributed. Exp.
8 secs., f/5.6, Super-XX, Reflex. (Silver Plaque
award, "A.P." 1949 Overseas Competition.)

Trees—Pages 561-574:

Where the Winds Prevail, C. S. Christian.—First
(Equal), Class A, Open for July. Exp. 1/100th
sec., f/4.5, Panatomic-X, 24 x 36mm.

Companions, J. R. Hopkins.—Third (Equal), Class
A, Open for April. Exp. 1/50th sec., f/8, Super-
XX, Medium Yellow Filter.

The Warrior, F. L. Rose.—First (Equal), Class B,
Open for July. Exp. 1/100th sec., f/8, Super-XX,
Folding Camera, Orange Filter.

Light and Shade, D. McDermant.—Third (Equal),
Class A, Open for July 1939. Exp. 1/100th sec.,
f/11, Super-XX, Reflex, Yellow Filter.

Nature's Tracery, F. Newman.—Third (Equal),
Class A, Open for January 1949. Exp. 1/25th
sec., f/4, Super-XX, Reflex, K2 Filter.

River Woods, R. Parsons.—Second (Equal), Class A,
Set Subject for September. Exp. 1/25th sec., f/11,
Super-XX, Reflex.

EDITORIAL ENGAGEMENTS

OCTOBER 13th.—Judge, Tamworth Salon.

NOVEMBER 14th.—The Photographic Society of N.S.W.
(discussion on accepted prints, Kuring-gai Photo-
graphic Salon).

NOVEMBER 25th/26th.—Wollongong (Reunion of Wollon-
gong Tech. photography students).

DECEMBER 9th.—Judges panel, Canberra Jubilee Salon.

DECEMBER 12th.—Judge, Photographic Society of N.S.W.
Monthly Competitions.

Sun-Kissed, F. Elrington.—Third (Equal), Class B,
Open for May. Exp. 1/50th sec., f/16, Super-XX,
Folding Camera.

Dawn Picket, J. F. Audsley.—First (Equal), Class B,
Open for September. Exp. 1/50th sec., f/11,
Super-XX, Reflex, K2 Filter.

The Centenarian, G. F. Howman.—First (Equal),
Class B, Set Subject for September. Exp. 1/25th
sec., f/8, Super-XX, Reflex, G Filter.

April, J. H. Lewis.—Second (Equal), Class B, Open
for June. Exp. 1/50th sec., f/11, Super-XX,
Six-20 Kodak "A," Medium Yellow Filter.

An Adelaide Gum Tree, J. P. Carney, A.R.P.S.—
Third (Equal), Class A, Open for March. Exp.
1/50th sec., f/8, Super-XX, Reflex, Green Filter.

Old Man Tea-Tree, C. S. Christian.—Third (Equal),
Class A, Open for May. Exp. 1/50th sec., f/11,
Super-XX, Reflex, Orange Filter.

Sunshine's Delight, J. W. Braun.—Second, Class B,
Open for July. Exp. 1/25th sec., f/16, Super-XX,
Folding Camera, 4X Red Filter.

Old Silver, J. C. Schliefer.—Third (Equal), Class B,
Set Subject for September. Exp. 1/5th sec., f/16,
Super-XX, Folding Camera, Orange Filter.

Forthcoming Salons and Exhibitions

	Appeas. Closing Date
Circle of Confusion Salon.	Jan. 31st
Information from: Salon Chairman, 717 South Greenleaf Avenue, Whittier, Calif., U.S.A.	
Chicago International Nature Photography.	Jan. 14th
Information from: L. Broman Hanson, 3253 S. Kedzie, Chicago, Ill., U.S.A.	
London and Cripplegate Salon.	Jan. 17th
Information from: City of London and Cripplegate Photographic Society, Golden Lane, London, E.C.1, England.	
Wilmington International Salon.	Jan. 12th
Information from: Salon Chairman, 3200 West Second Street, Wilmington 172, Del., U.S.A.	
Barrow International Salon.	Jan. 21st
Information from: H. M. McMaster, 89 Tarlside Road, Barrow-in-Furness, Lancashire, England.	
Birmingham Exhibition.	Jan. 14th
Information from: L. Vernon Bates, A.R.P.S., 41 Spies Lane, Birmingham, England.	
Western Canadian Salon	Jan. 21st
Information from: Manitoba Camera Club, 318 Smith Street, Winnipeg, Manitoba, Canada.	
International Salon of Pictorial Photography	Jan. 30th
Information from: Vice-President, Gremio Portugues de Fotografia, Rua Braa camp, 42, 2, Lisbon, Portugal.	

A.P. ANNUAL OVERSEAS COMPETITION

Open to all British subjects resident in Africa, America Asia and Australasia. Entries close December 31st. Rules in A.P. for October 12th, 1949 and July 12th, 1950.

A Country Photographer

Continued from page 581

more, but I think it is now proved that modern commercial and applied photography is a very useful handmaiden to industry and to life generally in our country areas.

With the growth and expansion of business in country districts, it would seem to indicate that there is a definite future for commercial and applied photography far from metropolitan areas in country "Business To-day."

(Gong.)

From "A.P.-R." Contributors

Continued from page 576

We thought that, perhaps, a spot of fishing would lessen our disappointments, and so up the river we went in a hired launch. The day was glorious and we should have been glad to be alive—but how could we possibly be when the river banks were featureless and did not offer chances for pictures. When we had gone nearly twenty miles we made a landing near an isolated homestead. Here was promise of something worthwhile; we would have to get those trees outlined against the valley beyond and that meant a bit of a scramble to get to the right viewpoint. All hot and bothered, we

did reach our objective at last, only to find that in the middle of our ideal background lay a neat, square plantation of young pine trees, perhaps the most formal matter in creation! Sadly we went back to our fishing. Did the fish bite? Did they heck! Dividing the cost of the hire of the launch by the number of fish and extracting the cube root we found that each fish worked out at about the same cost as a year's supply of "Super-XX."

Hope springs eternal! The remainder of our holiday was spent scouting around for new angles and so forth, but there were so many trees that it was never possible to get far enough away from any of them. Everybody kept telling us what a "pretty place" it was, and that was not untrue, but, for all its beauty, it was not a place where photographers could make pictures . . .

. . . and so we came to bid farewell to the pretty town of P. . . we allude to it again delicately indeed, but firmly. People of Platynoo, we liked you and we hope you liked us, but where are the artists among you, the lovers of unspoiled beauty who will stand up and condemn all those who sully the face of the lovely place with ugly things?

Photography makes one very critical, and, at times, very unhappy, perhaps; but, of course, "point of view" is the real factor involved, and with our sensitive souls we suffered much more than most people would have done. In fact, nobody seemed to be anything but perfectly happy with Platynoo as it was, except ourselves. If it had not been that one was a crazy photographer the stay there might have been a very pleasant one!

Contest Entries Review

Continued from page 580

N.F.T., Tamworth.—Welcome to the contest and congratulations on award at first appearance for an attractive atmospheric landscape. Print badly damaged in transit owing to insufficient packing.

P.W., Wentworth.—Glad to hear from you again and full marks for a quaint picture in "First Mate." For your album take a trim from the left in order to bring picture to square proportions. "Picking Citrus" is one of the perennial submissions into which it is difficult to introduce much novelty or interest.

R.W., Queenscliff.—"Empty Seats" was an amusing thought, but your version is spoilt by a high degree of camera shake. For your album trim as indicated on print returned, with a view to bringing up stronger degree of interest. "Oak Trees" mainly of colour appeal, otherwise offered you very little. In addition, subjects of this type are very difficult on account of the extensive brightness range.

J.P.W., Nedlands.—"The Grotto" is certainly a novel spot. You should be able to get a much stronger print from the existing negative; alternatively, some new versions could be tried with the youngsters playing a more prominent part as accents. "Winter" is a good technical result, but pictorially some additional element is required.

M.J.W., Ashfield.—HC for both current entries. "Sun-kissed Rocks" was considered the better, though perhaps not quite as good as a previous version of the same subject. "Ebb at Eventide" attracts through its delicate tonal range; beyond that we feel that the scene is rather general and restless in feeling owing to the inclusion of so much scattered detail.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

Our guest speaker on 16th June was Mr. Melton Ritter, who spoke on "Film Production."

While much of what he said and illustrated was more directly applied to motion than to still pictures, the stress he laid on careful planning before the camera was used should be taken to heart by all. Before the exposure is made, the reason for that exposure should be clearly understood, and the photographic technique used to make the final result as effective as possible. Mr. Ritter then screened an example of his work: a film advertising sporting materials, which very interestingly showed the manufacture and testing of the goods in question.

The practical night on July 6th was given over to a demonstration of toning processes. Variations of tone obtainable by means of the ordinary sulphide process were shown. These varied from an exceedingly dark rich brown to a normal sepia. Methods of blue toning were also shown. Considerable interest was evidenced in a demonstration of the flexibility of the dye toning process. Black-and-white prints were bleached as for sulphide toning and, after washing, were re-developed in a special developer to which dye-forming substances had been added. The final colour was controlled by the nature of the dye former used, and as formers for blue-green, yellow and magenta were available, and could be mixed in any proportions, the range of colours was limited only by the ingenuity of the operator.

On 21st July, Mr. N. A. Boddington entertained us with an account of his work as an R.A.A.F. photographer during the war. He spoke of the uses of photography in surveying and in war operations, and of the difficulties encountered in New Guinea owing to the high temperature and high humidity which made the drying of negatives difficult as well as having a very bad effect on cameras.

A demonstration of enlarging from miniature negatives was given on 2nd August. An important point mentioned was that correct exposure time for the print must be given, and the paper then developed for its full normal time. An over-exposed print which has been developed until it is dark enough is a bad print.

A.W.P.

PICTORIAL PHOTOGRAPHIC SOCIETY

(Preston, Victoria)

Members were treated to a fine demonstration of home production of natural colour prints on July 17th when Mr. John Morrison, of Kodak, visited us armed with an array of dishes and solutions for the Dye Transfer process.

Using previously-prepared matrices, Mr. Morrison produced some very good examples of colour prints, working under conditions as experienced in any amateur photographer's home. A notable feature was the possibility of altering the colour balance by strengthening or weakening the content of any of the three colours laid down, merely by varying slightly the strength of one of the chemical baths.

A collection of photographs from the Portsmouth and Southsea (England) Society was exhibited at this meeting.

The final July meeting took the form of an informal night, when a discussion was held amongst members on prints entered for the "Open" competition. Good and bad points were discussed, and it was interesting to see the variation in individual opinions. Finally, a vote was held, and results have been recorded to compare with the judge's placings when these are announced.

The club has purchased a fluorescent light, and we should now be able to view our exhibits under first-class conditions.

Secretary, R. Gray, 18 York Street, West Preston, is always pleased to hear from interested amateur photographers.

E.H.B.

BALLARAT CAMERA CLUB

Chief interest of the annual meeting was an exhibition of eighty-five prints, the work of members, including the monthly prizewinning photographs. The work showed a marked improvement on the club's previous displays.

The President's award for the best photograph in the clubrooms was awarded to Mr. H. McConnell for his "Ballet Girl" print.

The retiring President, Mr. H. E. Richmond, spoke on the club's successful year, in which membership was increased and clubrooms and equipment were acquired. He added that the year ended with a favourable credit balance. Mr. Richmond thanked officers and members for their loyal support and co-operation.

Mr. L. Williams was then installed as President. Other officers elected were: Vice-President, Mr. H. E. Richmond; Secretary-Treasurer, Mr. J. Malone; Committee, Mrs. W. A. Strange, Messrs. C. W. Jackman, H. McConnell, W. Sebo; Auditor, Mr. E. Jermyn; House Steward, Mr. C. W. Jackman; Librarian, Mr. W. Llewellyn; Press Correspondent, Mrs. H. E. Richmond.

I.M.R.

MELBOURNE CAMERA CLUB

Following are some of the highlights of recent M.C.C. meetings:

A demonstration on Enlarging by Mr. Eric Merton; members were surprised at the ease with which the demonstrator "put in bits here" and "took out bits there."

On June 8th, *Sun* photographer Mr. Bert Rodda provided an interesting and informal chat about his daily work, while at the following meeting Mr. Alan Gray literally papered the wall when he discoursed on "print quality."

The monthly competition for "Tree Studies" bought forth a number of nice prints which were subsequently commented upon by Mr. Stan Harrison.

Mr. R. Courtney and Mr. Stan Harrison crossed verbal swords to some effect on "Is handwork desirable in pictorial photography?" This interesting and informative debate waxed hot and strong—more please!

We found the lecture by Mr. J. Bilney on the controversial subject "Composition" to be both interesting and informative. Sydney visitor, Mr. Metcalfe, had a few shrewd words to add on the same subject, whilst later on, members Harrison and Henderson threw down some "tanglefoot."

—Press Correspondent.

FARMER & CO. HOBBIES EXHIBITION

Awards in Photographic Section

Group 5, Section 40.—First, Norma Johnston; Second, Elizabeth Frazer; Third, Elizabeth Bradfield; Very Highly Commended, Elizabeth Charles; Highly Commended, Elizabeth Chambers, Richard Langham, Joan Wareham, Rose Fuller, Stephanie Hawker.

Group 6, Section 49.—First, Frank Tully; Second, Sandra Burke; Third, Lorraine Allen; Special Prize, Frank Tully; Highly Commended, Lorraine Allen, Sandra Burke.

CANBERRA PHOTOGRAPHIC SOCIETY

The usual monthly meeting was held at the 2CA Theatre on Tuesday, 1st August, when the Open competition subject was judged by Mr. Chas. Durham, of the R.A.A.F. Station, Fairbairn, A.C.T.

Many fine prints were submitted and the judge was impressed by H. C. Collis's entry "Landscape," which gained first placing. Chris Lourandis, a newcomer, gained second place with a fine rendering of a dray wheel. Keith Carnall received equal third place with "Tadpole Hunt," with Alf Redpath's "Fireside." Ken Dinnerville was fifth with "Doubting Thomas." Ken's model for this picture was much admired by both judges and fellow members.

Following the judging, a lecture was given by Mr. Durham on "Depth of Focus and Hyperfocal Distance." With the aid of a blackboard, he illustrated many points about which the average photographer is not very familiar.

The marriage of club member Miss Val Eustace proved quite a "photographic outing" for many members.

A trip to Kosciusko was enjoyed by members on July 23rd but, unfortunately, weather conditions did not permit of good photography.

The Annual General Meeting of the Society will be held on Tuesday, 5th September, when Leo and Molly Lyons will be the guest speakers and will judge the "Picture of the Year." K.C.

MARYBOROUGH CAMERA CLUB

At the August meeting members were treated to two extremely interesting demonstrations—"Sepia Toning," by Mr. D. Cunningham, and "Intensification," by Mr. C. D. Webster. Both demonstrators were warmly thanked by the President (Mr. B. H. Austin), and were also subjected to a barrage of questioning, which clearly showed the interest felt by the audience.

A prize schedule for the photographic section of the Barmera Show Society's annual exhibition was received, and several of the more advanced workers express their intention of competing.

It has been decided that, in between the usual monthly meetings, there should also be an extra meeting each month, to be held at the homes of various club members. Accordingly, the next meeting will feature an attempt at Table-top Photography at the home of Mr. D. Cunningham on Friday night, August 25th. As this venture will be the first of its kind for most members, great interest is in evidence, and good attendances are expected. B.H.A.

KINGSGROVE PHOTOGRAPHIC CLUB

This club, which was formed in July, now has 20 members and is growing rapidly. Meetings are held

locally on the fourth Thursday of each month. The Club extends a welcome to members of other clubs to visit its meetings fraternally.

Plans for a club outing in September are being discussed, with the Windsor district as the possible venue.

Officers for the Inaugural Year are: President, Mr. W. Schlick, of Oatley; Vice-President, Mr. J. Copeman, of Arncliffe; and Secretary, Mr. M. Hayes, 4 Narramore Street, Kingsgrove.

A Cine division may be formed in the near future, as there are several members active in cinematography and others who are intending members. L.W.G.

KINGAROY PHOTOGRAPHIC CLUB

The August meeting of the club saw a further increase in membership, three new members being admitted.

Many good prints were exhibited and commented on, particularly those sent by A.A.A., of Proston, one of our new members, and to whom we extend a hearty welcome.

Our subject for September is "Still Life" or "Table-top," one entry per member, and each member to bring his or her camera for night photography. We conclude the night with a lecture by Mr. R. Sellick on "Enlargements."

Arrangements are well in hand for our first Exhibition to be held on the 1st and 2nd of September.

Meetings are held on the third Tuesday of each month in Sellick's studio in Haly Street, Kingaroy. Any photographers visiting the district will be made very welcome. A.E.E.

ADELAIDE CAMERA CLUB

During the lecture delivered by Mr. Nelson on "The Technique of Colour Reproduction," the speaker pointed out that the ultimate of colour photography is the paper print, and that the modern and popular colour transparencies are really only a half-measure."

He outlined modern methods, such as colour masking, which greatly increases fidelity and incorporates the various advantages of photo-gravure and photolithography.

He concluded by suggesting the various points that members should bear in mind when making slides for reproduction. The most important hint of these was to strive for a brightness range of 1 : 20, as this was the greatest range that could be reproduced at present.

The first half of this month's outing was held at the clubrooms, where the members photographed Mr. David Von Vertouch, who was dressed in a centuries-old court costume. To conclude the outing, members journeyed to the ballet studios of Mr. Walter Desborough, where eager dancers provided excellent subject matter.

Merit Certificates were awarded as follows: "A" Grade—C. G. West ("Imp"), D. Wolff ("Old Friends"), A. J. Vercoe (No title); D. E. Robertson ("Nibbling Flocks Do Stray"). "B" Grade—B. McClelland ("Caterpillar"), R. Barnes ("St. Paul's," "Jonquils").

The results of the colour competition, held in conjunction with Mr. Nelson's lecture, were: 1, D. Wolff; 2, Mr. Stevens; 3, J. Tomlinson; 4, D. Wolff. All prizewinning entries were made on Kodachrome.

C.G.W.

The 'Last Page'

N. L. Meredith, veteran member of the P.S. of N.S.W., and co-organiser with that body for the forthcoming Kuring-gai Salon, suffered severely from the recent (August 7th) destruction by fire of the Neptune Engineering Works, Lavender Bay, Sydney.

Did you know that we have a blind photographer in our ranks—and a very efficient one, too? He is G. Bell, of "Merriworth" via Black Mountain (N.S.W.). Ray Hillman has promised us the full story, complete with illustrations. Meanwhile, carry on with the good work, C.B.!

Clarence B. Young, A.R.P.S., A.P.S.A., having accepted a "similar" city appointment in Sydney, will again be happy to meet photographic friends old and new.

Recent news from Quentin Burke told of a pleasant visit to Paris with side trips to Grenoble and to the Swiss border. The end of July saw him in Iceland engaged on a walk from Reykjavik to Akureyri in company with home-city friend Ian Ross. A highlight was the ascent of the active volcano Mt. Hecla—a wild scramble up rocks, lava streams and ash drifts.

In a special interview with the Griffith *Area News* (Aug. 1st, 1950), J. P. Carney referred at length to the destruction of trees by vandals on Scenic Hill, Griffith:

"Welcoming the drive for tree preservation, Mr. Carney said that in a recent catalogue received from the La Real Sociedad Fotografica, Madrid, he had noted that they had used a full-page illustration of a print ("Evening on the Hill") of his featuring two trees which grew on Scenic Hill.

"Mr. Carney said that at the last London Salon in 1949 he had been honoured by having two pictures, both featuring these trees, accepted.

"For the past 15 years," Mr. Carney continued, "I have been accustomed to walk along the edges of this hill watching the various kinds of lighting effects of the later afternoon, and by selecting small trees with suitable cloud backgrounds I have been able to build up a collection of photographs which have been widely exhibited and reproduced in many magazines throughout the world.

"Hundreds of people who have never visited Griffith know of its Scenic Hill through medium of photography."

At a race meeting in Sydney during August, the photo-finish photographs proved to be so indistinct that the judges discarded them. Subsequent enquiries resulted in a public statement to the effect that "defective chemicals in the developing solution were the cause of the trouble." Looks like another argument for standardisation on recognised brands of prepared developers!

Barmera (S.A.) Show Society is again featuring an extensive photographic section in which a number of cash awards are being made for various set subjects. Entries close on October 4th, and should be addressed to the Convenor, Photographic Section, P.O. Box 37, Barmera, S.A.

"*Life International*" (July 3rd) carried an interesting story on "Visible Heat—Colour changes of glowing powders reveal temperature differences." An editorial went on to say: "Because they cannot see heat, industrial scientists have no simple means of making quick surveys of the subtle variations in temperature which can show how efficiently their complex machines are operating. Soon, however, with some luminescent powders synthesized at Kodak Research Laboratories, they may see at a glance what parts of a ship turbine become hottest, what faults occur in boiler insulation, whether movie film in hot projectors is evenly cooled and where air friction is greatest on a 'plane wing. The powders are special types of vari-coloured phosphors which glow with different intensities depending on the amount of heat they absorb. When coated on a cool object they shine brightly. As the object gets warmer, they darken. They are so sensitive that their colour change can reveal a fraction of a degree of difference in temperature between the two human hands."

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FOR THE STUDIOS AND THEATERS

OF THE WORLD

Above we reproduce, in reduced facsimile, an advertisement from *International Photography* for April, 1950. This features the 1949 Academy Award ("Oscar") to the Eastman Kodak Co. for the introduction of 35mm. safety base motion picture film.

Charles Walton returned in August from a seventy-four day trip to America, England, France and Italy

Brisbane *Sunday Mail* for July 23rd published the results of that newspaper's recent amateur photographic contest as follows:

"Urban and Rural Scenes"—George Varcados (Brisbane) for a photograph of St. Joseph's Church, Kangaroo Point, photographed with an Ensign Auto-Range on Super-XX.

"Animals"—L. T. Middleton (Brisbane) for a cat photographed with a Graflex.

"Recreation"—Norma Sleeman (Orange, N.S.W.) for an indoor portrait of a man at home working out a crossword puzzle. (N.S. is an outstanding member of the Orange City Camera Club.)

"Children"—M. A. Stratton (Toorak, Vic.) for a study of youngsters fishing, photographed with a Kodak Suprema on Super-XX.

"Men at Work" and "Best Entry in all Sections"—G. Grant-Thomson for a striking study of an old-time road-worker turning his windlass.

In an interview, G.G.-T. stated: "That he thought painstaking technique was one of the keys to good photography. Character studies and portraiture work, using a strong back or side light, were his 'long suit'."

* * *

Robin D'Ombrain has completed a model in balsa wood of the famous Kon-Tiki raft which drifted across the Pacific from South America to the Marquesas last year, and it will subsequently be displayed in the window of the local booksellers. Talking of rafts, when A.F.D. wrote on Aug. 4th, Maitland railway station was still under water, the river having risen and fallen several times during the previous few days.

* * *

"International Photographer" for June 1950 contained an interesting story on *Colour Derivations*, a new Kodak colour technique. This process consists of modifying colour prints by varying treatments of the separation negatives for which they are derived. This is achieved by combinations of masks, changing of the separation negatives and experimental choice of dyes. The colour brightness of a transparency can be changed and all edge contours photographically emphasised in a most striking manner.

In a special interview, Ralph M. Evans, Superintendent of Eastman Kodak Company's colour control department (where the process was developed), described the technique as a modern art form.

"Those who have dismissed the merits of colour photography as an art form have often pointed to the exactness of colour photographs as their chief reason for disqualifying it. The new technique provides the colour photographer with the interpretative medium critics have claimed to be absent," he pointed out.

"The 'derivations' technique is expected to have considerable application in the advertising and design fields," Evans said.

"Since prints made in this manner can more readily instil a mood in the viewer than tell a story, they would seem to be of interest to those advertisers whose produce is a means to the end they advertise—perfume, cosmetics, fashions, and other products where the theme of promotion is love, romance, happiness or other intangibles."

The Kodak colour expert said the new art medium will move the professional photographer directly into the design field.

Patterns and designs that are radically different will find their beginnings at this source. They can be modern in spirit as well as in technique, since the exactness of the representation disappears in the making, he added.

Fritz Goro, senior photographer from *Life* weekly (U.S.A.), has come to Australia on a six months' assignment which is intended to provide the best Australian coverage ever undertaken for an overseas publication.

* * *

Norman France, A.R.P.S., recently gained that associateship for colour. He is a leading member of the Christchurch Photographic Society, one who began exhibiting back in 1940.

* * *

There were hundreds of applications for the big photographic job with the Snowy Mountains Electricity Authority, final decision going to well-known D.O.I. photographer and *A.P.-R.* contributor, V. Gadsby.

* * *

To students of the motion picture we commend "Sight and Sound." A press release from Joseph Waters, 360 Collins Street, Melbourne, runs as follows:

"This monthly magazine of The British Film Institute has won an international reputation for the high standard of its writing on films and the cinema. Every issue has 48 large pages of fine art paper, nearly a hundred stills from outstanding old and new films and reviews and articles by the leading writers on the cinema. It is an indispensable journal for the serious and intelligent film-goer."

* * *

"I AM A . . . CAMERA FIEND'S WIFE"

"Woman's Day," July 31st, 1950

I am constantly being hauled up and down cliffs in pursuit of likely shots. When the results are being produced, I make equally hazardous journeys through the house, dodging furniture by feeling and memory, and invariably stumbling over a chair left where the enlarger was taken from its cupboard top.

Putting on a light would involve a complicated procedure similar to that of wartime A.R.P. It is easier to stumble and, anyway, hubby has probably taken the precautionary measure of removing the bulbs. Time was when my services were added to those of my spouse, but my enthusiasm has waned considerably as the result of my continually stained fingers and stained kitchen cupboards. I was getting notorious as a chain smoker and a dirty housewife. Why can't developer stains be purple?

Now I retire after a supposed day's hard work to rest and read in bed and in peace. But not for long. The photographer comes in, with a dripping print, and while frantically trying to mop up the wet on the blankets, I am giving my valuable opinion on whether or not it is worth trying again to force up the background.

With a sigh of relief I return to my magazine which now reads, "love, blotch, smudge, smudge, blotch."

Printer's ink is not waterproof, I discern.

In the morning, with a bang and a patter of feet announcing the letting-down of the cot-side and the arrival of our infant, there is a mad scramble to the lounge, where the pictures are drying on bath-towels on the floor. These are in danger of being rapidly reduced from 10 x 8's to 5 x 4 or smaller, if not protected from the baby.

You can readily understand why I am not enthusiastic over photography. Excuse me, now, because a voice is saying, "If I could only get that monument with the sun behind it, its own shadow would shade the lens, and . . ."

—Jean Harvey

The Land (Sydney) for July 21st, 1950, carried results of that paper's *Tree Study Photographic Contest*. The contest proved exceedingly successful, the editor reporting as follows:

"In view of the high quality of the winning entries, *The Land* has decided to increase the second prize to £4/4/- and the third prize to £2/2/-. The four winners of the consolation prizes will also receive £1/1/- instead of 10/6 as previously announced. On the recommendation of the judges, a number of entries will be held for publication in later issues of *The Land*. These competitors will receive the usual photographic publication fee."

We were pleased to note several well-known names in the award list, viz.:

1st, John Bain, Dapto; 2nd, John Street, Artarmon; 3rd, R. T. Bate, Lidcombe. Consolation Prizes: J. P. Jones, North Wagga; A. J. Anderson, Port Kembla; A. J. White, Mosman, and B. Dunnett, Narrabri.

* * *

A new Photographic Society has been formed at Armidale, N.S.W. Those interested should contact T. Brown of that city.

* * *

Our publishers are arranging for a fine collection of representative professional photographs to tour the Kodak Queensland branches.

* * *

The Youth Hostel Association of N.S.W. has formed a Camera Club for the dual purpose of improving the standard of members' work and of providing sources for official Association photographs.

* * *

Entries for the XVI Madrid Salon close on Nov. 15th. Entry fee: pesetas 15 or equivalent. Address: c/o la Real Sociedad Fotográfica Calle del Príncipe, 16, Madrid (España).

* * *

"Manufacturing and Management" for February, 1950, contains an interesting technical article covering the subject of *Materials Testing by X-Ray Diffraction*. It is considered that this process is capable of solving a wide diversity of problems; the truth of this may be gathered by its suggested value in such applications as dairy products, quality of paint pigments, differentiation of inorganic fibres and character of metallic films. It is stated that the process is applicable to the dual functions of control and research.

* * *

Salon enthusiasts in distant continents regularly adopt the policy of asking one salon to forward prints to the next salon in line with a convenient closing date. However, under this system, there is nothing to prevent a number of salons from selecting the same "next Salon"; for instance, J. P. Carney recently received a letter from the Port Colborne Camera Club (Canada) that they had received no less than four packages of his prints—sixteen entries in all—and now requests instructions as to their future destination.

* * *

Tamworth Photographic Society reports that its meetings are now held on the first Monday of each month. Visitors finding themselves in Tamworth at this time of the month are cordially invited to the Society's gatherings.

* * *

Rockhampton residents will enjoy a good photographic fare during the C.Q.I.F. period (last week in September). Kodak will be showing the 1950 Professional Photographers Convention prints and also a group of sixty-five selected from a recent A.P.-R. Prize-winning Invitation Salon.

We have had a request from the Scientific Museum Library of South Kensington, London, for a copy of the A.P.-R. for January, 1943. As no spare copies of this are available, we would appreciate hearing from any subscriber who can spare this copy.

* * *

There is now an *International Federation of Photographic Art* (I.F.P.A.) under the presidency of Dr. Maurice van de Wyer (Belgium). Some eighteen countries are already affiliated through their own national associations or clubs. A programme of activities has been drawn up, this including a biennial invitation exhibition to which each member country contributes twenty prints. The first *Photographic Biennial* was shown in Berne in mid-June, the first congress being held at the same time.

* * *

From "A Photographer's Notes on Photography,"
American Annual of Photography, 1948.

Pictorial composition was listed above as an approach to the judgment of a picture. It would have been better to say that the analysis of composition is a way of understanding why failures are failures. Too many photographers stand in awe of the rules of composition, and enter this field as if it were hallowed ground. Now all that pictorial composition means is the way the parts of the picture are put together. The parts are shapes and tone areas. But good pictures are not made by putting pieces together. It is the other way around. You have to have a picture whole before you can pick it to pieces. Another way to say it is that if the picture is a whole, the composition is good; but that if a picture fails to pieces, the composition is bad. Edward Weston is quoted somewhere as saying, "Composition is nothing more than effective arrangement of your subject matter. Forget composition, then, and concentrate on your subject matter." That is the point exactly. The picture (not the photographer) that concentrates on its subject matter is a well-composed picture.

Good pictures—that is, pictures that really expressed what the artist saw—preceded the rules of composition. The rules are simply statements concerning similar arrangements of parts that are found in a number of good pictures. Frequently a picture that fails to express its meaning can be analysed by these rules, and the reasons for its failure made partly clear. But violation of the rules does not mean failure in itself. Many good pictures violate some of the rules of composition. The rules of composition can be used to learn from failures, but it is a mistake to permit the rules to condemn a picture that is a meaningful work of art in spite of the rules. Most talk about composition is made up of the afterthoughts of the uncreative mind.

The photography that is expressive art requires sensitive insight first of all. The ability to see aspects of reality and meaning that are commonly passed by, seems to be almost native to some persons, but it is an ability that can be developed and matures. Only from this ability to see and express what one sees, can creative art result.

—E. R. Walker

* * *

Those concerned with the preparation of scientific photographs and diagrams for display and publication purposes, could derive much valuable assistance from Sylvia Treadgold's article "Graphic and Photographic Display Methods in Medical Illustration," as published in the *Photographic Journal*, Vol. 90B, 1950. The author is Senior Medical Artist, Medical Illustration Department, Guy's Hospital Medical School.

We are hoping shortly to present a gallery exhibition of the Queensland photography of H. Lahm—and maybe there will be an A.P.-R. article, too.

* * *

Photographers and art lovers in the Kingaroy district (Queensland) should not fail to put red rings around the dates Sept. 1st, Sept. 2nd. On these dates there will be an Exhibition in aid of the Red Cross organised by Kingaroy amateurs and artists. In addition to the local work, a substantial and important contribution has been made by Kodak in the shape of five distinct loan collections.

* * *

The Australasian Printer is planning to publish at an early date an authoritative article featuring "The Contributions of Eastman Kodak to the Graphic Arts."

* * *

Photography was well to the front during the Launceston Annual Book Week Celebrations. By arrangement with the Kodak management, the Launceston Art Gallery showed Hugh P. Hall's excellent group of ballet photographs, Frank Hurley's official set of Tasmanian Beauty Spots, and the portfolio "50 Masterpieces by Dr. Julian Smith." Companion displays in the City Library and at the Kodak Branch tied up the whole occasion very neatly. It is planned to show the D.O.I. series "Meet Your Fellow Australians" in November.

* * *

The Royal Adelaide Exhibition will be held again in that city during March, April and May, 1952. As on previous occasions, there will be an extensive photographic section.

* * *

Jack Cato, F.R.P.S., is busily engaged on an assignment for the forthcoming new edition of *The Australian Encyclopaedia*. The request came from Editor-in-Chief A. H. Chisholm who, incidentally, is one of the judges in the Native Section of the 16th Kodak International.

* * *

Murray Sheppard (Gardenvale) writes as follows:

"I am glad to be able to submit entries once again after a certain lapse of time. One's copy of the magazine lacks a certain amount of appeal if one knows in advance that one's name cannot possibly appear amongst the prize-winners, entries not having been submitted. From now on I simply must submit regularly."

* * *

The business of J. P. Carney & Sons has changed hands.

* * *

As might have been anticipated, the Kodak stand at the recent Dental Congress in Sydney made excellent use of photography. Amongst the exhibits were two hand-coloured photographic murals five feet high, a series of 8" x 10" full colour transparencies, several radiographs, and finally an extensive series of clinical dental photographs enlarged from 24 x 36mm. negatives. Freely distributed to visitors were supplies of the helpful leaflet "How to Prevent Toothache."

* * *

A welcome visitor to Sydney last month was Mr. F. Crook-King (Toowoomba).

* * *

The reception held by the High Commissioner for Pakistan in celebration of Pakistan Day (Sydney, August 14th), proved a very happy, not to say glamorous, occasion when more than 400 guests were received. A feature of the evening was the Pakistan Court Dance of Welcome, dating back more than one thousand years, which was performed for the first time in Australia by the sister of the High Commissioner.

A progressive association of 23 Swedish photographic dealers has issued a most elaborate folder featuring the importance of photography in the daily life of the community.

The introductory opening features the following important points:

(Translation)

That no modern person—regardless of occupation—can be without daily contact with photography.

That only 20 per cent. of the photographic consumers are amateurs.

That a great part of these 20 per cent. are foreign guests—therefore a good income for our country.

That the country's hospitals are a greater consumer of photographic material than the whole Swedish film industry.

That our skilled Swedish surgeons have coloured movies made of intricate operations so that they can be studied by doctors all over the world.

That there is a special professorship in photography at the Royal Technical University of Stockholm.

That many scientific discoveries have been made with the help of photography.

That with a high-speed camera one can photograph 4,000 exposures per second.

As for example, in explosive studies, these exposures can show the rapid advancement in the smallest detail of the detonation.

That the plates for photographing celestial bodies are kept in cold storage from the time they are manufactured until they are used, to prevent loss of their high sensitivity.

That the movie industry yearly brings the government over 40,000,000 kroner in amusement taxes alone. The import value of raw film is about 2,500,000 kroner.

That the map-making at the government bureau is now accomplished largely by photographic methods.

That 22,000,000 postcards are being made in Sweden, an especially effective form of tourist promotion.

That it is now possible to reproduce photographic designs on glass and textiles.

* * *

Following on a shortage of hard currency, the Argentine Republic has been suffering from a severe scarcity of photographic supplies and equipment. Matters came to a head recently with a petition to the President of the Nation. The petition stressed such formidable facts as the following:

That 73,208 persons were dependent on the motion picture industry.

That 94,000 persons were dependent on the business of professional photography.

That 24,000 individuals were dependent on the graphic arts industry.

That 46,000 persons were employed in and dependent on the business of importation and distribution of photographic supplies.

That 2,100,000 patients were radiologically examined each year.

* * *

The Picasso issue of *Time* (June 26th, 1950) covers at length the life-time of this famous figure of the art world. It also summarises the general position of Modern Art.

* * *

Harold Cazneaux, Hon. F.R.P.S., is working on a portfolio of twenty-five tree and landscape studies for *Ure Smith Pty. Ltd.* These are to be published in a special individual volume as one of that firm's very popular Miniature Series of art publications.

J. Fitzpatrick and Wm. Brindle were recent interested spectators at the Sydney showing of the *News and Information Bureau* Exhibition "Meet Your Fellow Australians." This display is scheduled for the following Interstate showings: September, Melbourne (Kodak Pavilion, Royal Show); November, Launceston (Launceston Art Gallery); January 1951, Canberra (in association with Canberra Jubilee Salon).

A display of prizewinning prints from the recent Argonauts Photographic Competition being shown, in the windows of one of the Sydney Kodak stores during the September school holidays, while interstate circulation will follow. For the benefit of out-of-town Argonauts, Kodak has prepared a circulating album, and this will be posted to competitors in turn by the Supervisor, A.B.C. Children's Session.

January 15th, 1951, will be a red letter night for Sydney's photographic world.

We imagine that Len Wells' article on Dye Coupling will be read with special interest by R. V. Barringer.

From *Walkabout* (September, 1950) we learn that the new 8½d, stamp, bearing the head and shoulders illustration of a fine aboriginal type, was derived from a photographic original. In an editorial note, Charles H. Holmes states that the portrait is of "One Pound Jimmy," a member of the Wialbri Tribe of the area east of Alice Springs. The portrait in question was made by Roy Dunstan.

From the Public Relations Department of famous artists materials firm Winsor and Newton (incidentally, neighbours of Kodak Limited in Wealdstone, Middlesex, England), we received a copy of the London *Daily Express* for June 21st, 1950. In one of the article series "More Fun from Your Hobbies," John Minton writes on "Why not follow Winston Churchill and Dabble in Oil Painting." His contribution sounds all very exciting and convincing. Incidentally, current issues of the *British Journal of Photography* are also carrying articles emphasising the charms of painting in oils. We certainly hope that not too many photographers are weaned away from their first love!

L. G. Gallagher, Wang Wauk, via Bulladalah (N.S.W.) writes:

"I couldn't do too well without this quality journal. Would I be the first to suggest that you have the technical data printed below each print reproduction in the *A.P.-R.* portfolios? It would be much more convenient this way, especially to beginners like me who have to turn towards the back of the *A.P.-R.* to find out the technical data for each plate. You would then have, say half a page each month, for something else. I, like the vast majority, agree with your policy when you raised the price of the *A.P.-R.* to 1/- a copy."

(We are happy to receive your continued support and to read the appreciative remarks which you have penned.

Your constructive suggestion with regard to the inclusion of technical data on the portfolio pages is noted. This is a matter to which consideration has been given on several occasions but we always remain of the same opinion.

We believe that the salon-type prints reproduced in the portfolios are in the nature of works of art. It is always interesting to observe the technical data which contributes to the achievement but, of course, technique only represents portion of the handling, the balance being contributed by the artistic personality

of the photographer. The inclusion of technical data beneath a print reproduction always seems to suggest undue emphasis on the purely technical side.

Well-known *A.P.-R.* names were well to the front in the catalogue of Victorian International Salon acceptances.

"Individualists all, Pablo Picasso and his contemporaries have long since won the case for individualistic self-expressive painting. Artists like Tintoretto in the 16th century, and Rembrandt in the 17th, had won skirmishes in the same campaign. The Paris school has won for all of Modern Art. As Frenchman Andre Malraux puts it in his *Psychology of Art*: 'The long-drawn struggle between officialdom and the pioneers . . . draws to a close. Everywhere except in Soviet Russia the moderns are triumphant.' 'Modern painting,' says Malraux, is now a law unto itself which has replaced traditional art with a system of research and exploration. In this quest the artist (and perhaps modern man in general) knows only his starting point, his methods and his bearings—no more than these—and follows in the steps of the great sea ventures." (*Time*, June 26th, 1950).

Believing this action to be in the best interest of the photographic industry, Eastman Kodak Co. has released for licensing over 2,000 important basic photographic patents on which the Company has done major developmental work.

August 30th saw the departure of the Knox Grammar School party on its expedition to Ayers Rock. The lads will be accompanied by Dr. W. Bryden, Head of the School, Messrs. T. W. Erskine, senior science master, who is leader of the expedition, C. P. Mountford, A. W. Briggs, A. C. Brown, and V. Francis.

The inter-club contest between *The Photographic Society of N.S.W.* and *The Camera Club of Sydney*, was duly judged on August 29th in the presence of a large and happy combined meeting. The first-named club proved the winners by an exceedingly narrow margin, amounting to approximately 5% of the total points allotted. So successful was the event that a more ambitious venture is to be planned for 1951.

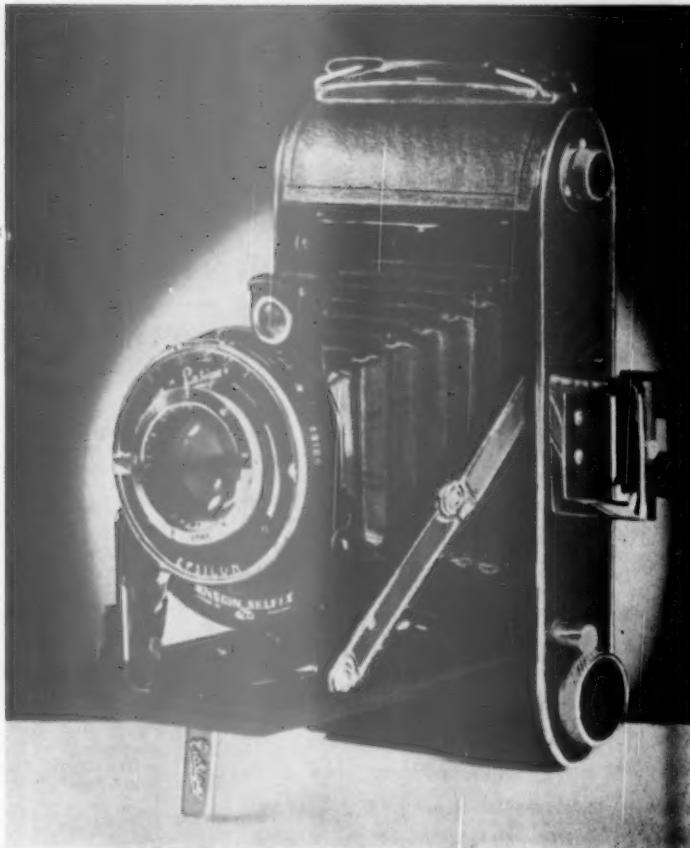
Christchurch Photographic Society's "Highlights" (Jan.-Feb., 1950) recorded an interesting club function held towards the end of last year. It appears that a group of club members had been to some pairs to illustrate by means of both black-and-white and colour transparencies a certain well-known poem. This was Rupert Brooke's "The Great Lover," which poem served to provide the desirable continuity for the series of slides. "We all know that a definite theme will hold audience attention to a far greater extent than will a miscellaneous collection of slides projected either in silence or with an occasional comment." To provide our readers with some idea of the general scheme we quote the commencing lines of the poem:

These I have loved :
White plates and cups, clean, gleaming,
Ringed with blue lines ; and feathery, fairy dust ;
Wet roofs, beneath the lamp-light ; the strong crust
Of friendly bread ; and many tasting food ;
Rainbows ; and the blue bitter smoke of wood ;
And radiant raindrops couching in cool flowers ;
And flowers themselves, that sway through sunny hours.

Presenting

ENSIGN SELFIX

MODEL 420



-a folding camera of famous renown

Yet another outstanding example of both Ensign and British camera-making craftsmanship, the Ensign Selfix is a really superb folding camera—sturdy in construction, easy in action and reliable in performance. With confidence it can be compared mechanically and optically with any other camera of its type in the world.

It is fitted with the famous Ensar Anastigmat f/4.5 Lens, which gives excellent definition and viewing power; also an Ensign Epsilon Shutter having four speeds from 1/25 sec. to 1/150 sec. Provision is also made for time and bulb exposures. By the quick and easy adjustment of masking frames at the back of the camera and in the viewfinder the Selfix will produce, on Kodak V120 film, either twelve pictures $2\frac{1}{4} \times 2\frac{1}{4}$ ins. or eight pictures $2\frac{1}{4} \times 3\frac{1}{4}$ ins. Separate ruby windows are set in the back of the camera to follow the individual sets of exposure numbers.

OTHER FEATURES ARE: Focusing from 5ft. to infinity; direct vision and reflex viewfinders; convenient plunger-type body release for shutter; large knob for easy film winding; sturdy all-metal body; fine-grained leatherette covering; polished chrome fittings.

Price: £15/-/-

Eight-Speed Model: A de-luxe model of the Ensign Selfix is also available. It is similar in design and construction to the four-speed model, but incorporates an eight-speed Ensign Epsilon Shutter with the following speeds: 1, $\frac{1}{2}$, $\frac{1}{5}$, $\frac{1}{10}$, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{100}$ and $\frac{1}{150}$ sec.

Price: £18/2/6

From Kodak Dealers Everywhere

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney CAMERAS

UA1445—Ensign Selfix, f/4.5 lens, 8-speed shutter, case	£15.10/-
UA1747—Brownie Reflex	£2.10/-
UA1792—Ensign Selfix 420, f/4.5 lens, 4-speed shutter. Price	£12.10/-
1803—24 x 36mm. Agfa Karat, f/2.8 lens, auto-focus, speeds to 1/500 sec., case	£44.10/-
1808—2½" x 3½" Roll film Reflex, Ross f/6.3 lens	£5
1818—2½" x 3½" Agfa camera, f/4.5 lens, case	£13.10/-
UA1830—Zeiss Contax, Sonnar f/2 lens, case, tripod. Price	£112
UA1856—Leica IIIC, f/2 Summitar lens, case. Good order	£125
UA1864—Rolliflex Automat, f/3.5 lens, case, Proxar lenses, hood, D/V finder, compensation parallax, focus calculator, magnifier	£75
UA1840—3½" x 4½" Ensign Popular Reflex, f/4.5 lens, 2 Graflex slides, roll film holder	£21
UA1842—2½" x 2½" Super Sport (for roll films or plates), f/2.8 Schneider lens, case, 3 slides, focusing screen, extra mask for V.P.K. size. Price	£45
UA1847—2½" x 3½" Kinax Kinare, Berthiot f/4.5 lens. Price	£18

LENSSES

UA3267—18cm. Schneider Xenar, f/4.5	£16.10/-
UA3279—8" Dallmeyer Pentac, f/2.9	£13.10/-
UA3294—5cm. Leitz, f/2 Summar, cap	£32
UA3296—180mm. Goerz, f/6.8 in semi-sunk mount. Price	£9.10/-
3297—Quarter-plate Voigtlander Collinear II, f 5.6. Price	£4.10/-

SUNDRIES

UA1545—Simplex enlarger, auto-focus for 35mm. and 2½" x 2½", f/4.5 lens	£62
UA1591—3½" x 4½" N. & G. plate magazine	£6.15/-

KODAK STORE, 379 George Street, Sydney

CAMERAS

2609—Zeiss Super Ikonta, 1½" x 2½", f/3.5 Tessar lens, Compur shutter, coupled rangefinder, case, 3 filters	£47
2502—Ensign Auto-Range, 2½" x 2½" or 1½" x 2½", f/4.5 Ensar lens, shutter speeds 1 sec. to 1/150 sec., coupled rangefinder, case	£30
2896—Six-16 Kodak Junior, 2½" x 4½", f/7.7. Kodak Anastigmat lens, 3-speed shutter	£6

2879—Ensign Commando, 2½" x 2½", f/3.5 Anastigmat lens, shutter 1 sec. to 1/200 sec., case	£28.10/-
2341—Semm-Kim, 24 x 36mm., f/2.9 Cross lens, shutter 1/25 to 1/200 sec., case	£16
2888—Ensign Ranger, 2½" x 3½", f/6.3 Ensar lens, shutter 1/25 to 1/100 sec.,	£9.15/-
2871—Agfa Karat, 24 x 36mm., f/2.8 Xenar lens, Compur-Rapid shutter (1 sec. to 1/500 sec.), 4 Agfa cassettes, case	£34
2632—Six-20 Kodak "A," 2½" x 3½", f/4.5 Kodak Anastar lens, shutter speeds 1/25 to 1/150 sec., case	£18
2676—No. 1A Pocket Kodak, 2½" x 4½", f/5.6 Kodak Anastigmat lens, shutter speeds 1/25 to 1/150 sec., case	£7.10/-
2290—Folding Brownie, 2½" x 3½", Meniscus lens, fixed focus	£4.5/-
2877—Zeiss Super Ikonta, 2½" x 3½" or 1½" x 2½", f/4.5 Tessar lens, Compur-Rapid shutter (1 sec. to 1/400 sec.)	£40
2895—Ducati, 18 x 24mm. 15 exposures, f/3.5 Vitor lens, shutter 1/20 to 1/500 sec., cap, 4 cassettes	£27.10/-
2883—Etareta 24 x 36mm., f/3.5 Etar lens, shutter 1/10 to 1/200 sec., case, cap	£17.10/-
2858—Argus 24 x 36mm., f/3.5 Cintar lens, shutter speeds 1/10 to 1/300 sec., 4 filters, 2 auxiliary lenses, hood, cable, accessory case, always-ready case	£27

CINE

2450—Johnson Optiscope No. 12, 3½" x 3½" lantern projector, 500-w. lamp, 8" lens, case	£30
2170—Bell & Howell Filmo Master 16mm. projector, 750-w. lamp, leads, transformer	£90
2169—Bell & Howell Filmo 16mm. continuous film outfit, case, instructions	£7.10/-

LENSSES

4786—Elmar 13.5mm., f/4.5 telephoto, caps, coupled. Price	£52.10/-
4779—Ross Xpres, 3", f/3.5 in focusing mount, cap	£14
4742—Teleros, 13", f/5.5, Ross coated, cap	£27.10/-
4756—Cooke telephoto, 15", f/5.8, cap, case	£35

SUNDRIES

4070—Johnson chemical scales	£3
4070—Kodak type K.A. flash unit	£1.5/-
2491—Oil-burner safelight, red and yellow	15/-
4075—Kodak flash synchroniser, instructions	£5
4067—Metrovick (Leica model) exposure meter. Price	£4.15/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- UA294—Baldina 24 x 36mm., f/2.8 Xenar lens, Compur shutter (1 sec. to 1/300), parallax correcting viewfinder, body release. Good order. Price £29.17.6
- UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter (1 sec. to 1/150 sec.), coupled rangefinder, takes 12 exp. 2 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ " or 16 exp. 1 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ " on V120 film. Good order. Price £28.10.
- UA300—Ensign Auto-Range, f/3.5 Ensar lens, 8-speed Epsilon shutter (1 sec. to 1/150 sec.), coupled rangefinder, always-ready case. Good order. Price £31.
- UA316—Kodak Reflex, f/3.5 Anastar coated lens, 7-speed Flash Kodamatic shutter, adapter ring, K2 filter, lens cap, always-ready case. Perfect order £49.10.
- UA337—No. 1 Pocket Kodak, Meniscus lens, 8 exp. on 120 film, carrying case. Good order £4.4.
- UA364—Rex Aiglon reflex, f/4.5 coated lens, 4-speed shutter, 12 exp. 2 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ " on 120 film, always-ready case. Good order £11.12.6
- UA441—Brownie Reflex, 12 exp. 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " on 127 film. Perfect order £2.13.6
- UA469—Super Baldina 24 x 36mm. f/2 Schneider Xenon lens, Compur-Rapid shutter, coupled rangefinder. Excellent condition £47.
- UA483—Senn-Kim 24 x 36mm., f/2.9 Cross lens, 4-speed shutter, always-ready case. Good order £15.
- UA509—Ensign Commando, f/3.5 Ensar lens, 8-speed shutter, coupled rangefinder, 8 exp. 2 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ " or 16 exp. 1 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ ", double exposure prevention, with two Ensign EC. 20 films. Perfect order £45.
- UA512—2A Folding Brownie, single lens, carrying case. Good order £4.10.
- UA518—Ensign Ranger, f/6.3 Ensar lens, 3-speed shutter, 8 exp. on 120 film. Perfect condition. Price £10.5.
- UA520—616 Kodak Junior folding camera, 3-speed shutter, Twindar lens. Good order £3.15.-

CINE

- UA133—16mm. Siemens converted sound projector, 5cm. Meyer Gorlitz lens. Complete with 12" speaker £115.
- UA336—8mm. Eumig camera, f/1.9 Solar lens, built-in exposure meter. In perfect order £48.10/-

SUNDRIES

- UA86—Wollensak lens, Verito 11 $\frac{1}{2}$ ", diffused focus, f/4, in mount. Perfect order £27.
- UA341—Leitz K2 Leica filter, in mount. Good order. Price £1.5.
- UA366—Wratten G (orange) filter, Series VI, mounted £15.
- UA405—Watson Victor binoculars, X6, leather carrying case. Good order £25.

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- UA8430—Argus Cintar, f/3.5 Cintar lens, shutter 1/10 to 1/300 sec., coupled rangefinder, case. Price £21.

- SH156—Recomar, f/4.5 lens, Compur shutter, 1 to 1/250 sec., flash attachment, slides, tripod ball and socket head, portrait attachment, roll film holder, case. Splendid order £25.
- SH376—Agiflex, f/3.5 lens, cable release, 1 extension tube, lens hood, 2 filters, camera clamp, ball and socket head, always-ready case. Perfect condition £50.
- SH349—National Graflex, f/3.5 Tessar lens, case. Good order £40.
- SH394—Primarette, f/2.8 Tessar lens, Compur-Rapid shutter (1 to 1/400 sec.), yellow filter, case. Excellent condition £20.
- SH398—Zeiss Contax, f/2 Sonnar lens, K2 filter, always-ready case. Good order £85.
- SH369—Auto-Range, f/3.5 Ensar lens, 8-speed shutter, always-ready case. Perfect order £30.
- SH363A—Voigtlander Vito, f/3.5 Skopar lens, Compur shutter. Good order £23.
- SH390—Zeiss Contax, f/1.5 Sonnar lens, coupled rangefinder, exposure meter, lens hood, 2 filters, always-ready case £160.
- UA8294—Ensign Commando, f/3.5 Ensar lens, 8-speed shutter, always-ready case. Perfect condition £9.
- UA7349—Argus C11, f/3.5 lens, shutter (1/5-1/300 sec.), rangefinder, always-ready case. Good order £25.

CINE

- UA8433—Kodascope Model GA, f/1.6 lens, 500-watt lamp, resistance, leads, case. Excellent order. Price £6.
- SH386—Kodascope Model L, f/1.6 lens, 500-watt lamp, 800ft. reels, resistance, leads case £118.

LENSSES

- SH382—Ross-Tessar, 6", f/4.5, with iris diaphragm £12.
- SH214—Taylor Hobson 8 $\frac{1}{2}$ ", f/3.5, with iris diaphragm. Price £20.
- SH381—Taylor Hobson Cooke, Series 11B, 10 $\frac{1}{2}$ ", f/6, leather case £29.
- SH215—Zeiss Tessar, f/4.5, in iris mount and flanges. Price £8.
- SH104—Graflex Telephoto, f/5.6, 15", focus £49.

SUNDRIES

- UA8423—De Jur exposure meter, leather case £8.
- SH344—Palec exposure meter, zip case £8.
- SH371—G.E.C. Photo-Electric exposure meter £10.
- SH350—Kalart Micromatic speed flash £10.

KODAK STORE, 93 Brisbane Street, Launceston

- III A Leica, f/3.5 lens, 4 $\frac{1}{2}$ " f/2.8 telephoto lens, universal finder, angular level bracket, set of filters, combination carrying case and accessories. Condition excellent. Price £137.10/-
- 3 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " Popular Pressman, f/3.5 Tessar lens, F.P. adapter, D.O. slides, carrying case. All in good order. Price £36.10/-
- Ensign Selfix 420, f/4.5 Ensar lens, 8-speed shutter, case £15.13.6
- Six-20 Kodak "A," f/4.5 lens, 4-speed shutter. Perfect order £17.6.6
- Purma Special £3.17.6
- Six-20 Jiffy Kodak, case £5.7.6

VISUAL EXPOSURE METERS AND GUIDES

Nebro Visual Exposure Meter



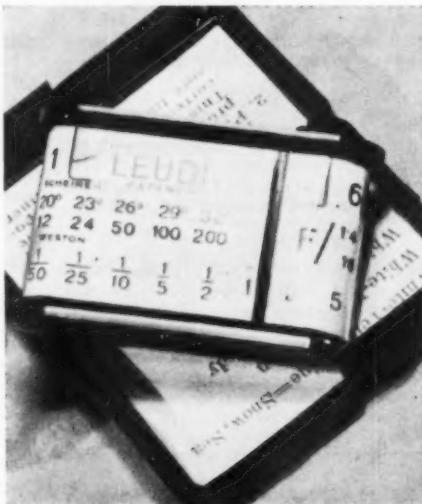
Once you've used it you'll never be without it... because it's so reliable and comprehensive. Attractively shaped and finished in black plastic and nickel, the Nebro is a standard extinction type meter fitted with a graduated step wedge for taking the light readings. On the back of the meter is a table showing the comparative film speeds in five popular ratings. Also provides for exposure adjustment when using filters. Complete with sturdy tan leather case with strong press-stud catch.

Price 37/-

Leudi Visual Exposure Meter

Ingenious in construction and efficient in use, this amazing visual-type Exposure Meter is very simple to operate; sight the meter... observe the light value... correlate this on the sliding scale... read the correct exposure—a speedy process taking but a few seconds of precious time. Both the meter and its case are moulded in sturdy bakelite.

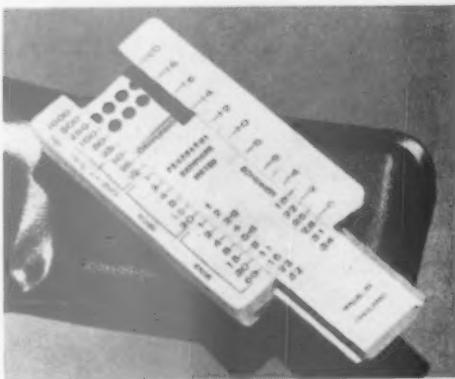
Price 15/-



Johnson Perfectus Visual Exposure Meter

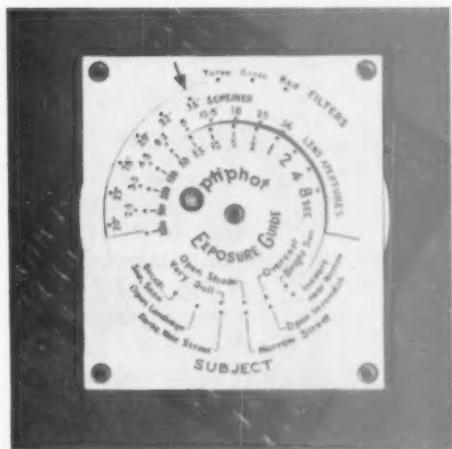
No bigger than a match-box . . . yet as reliable and convenient as you could wish for. It operates as follows: Read off the wedge number, select the number on the lighting conditions scale (on back), adjust the sliding scale to the correct film speed rating, and read off the exposures in the left column.

The meter has a wooden body surfaced with attractive plastic overlays and comes complete with rubberised plastic case.



Price 12/6

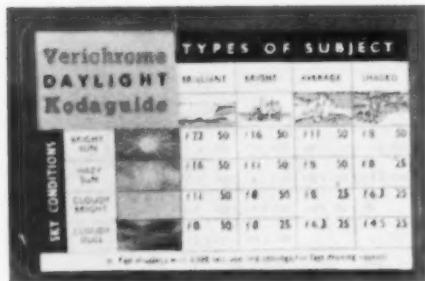
Optiphot Exposure Guide



An essential item for every beginner, and a valuable guide to the advanced photographer. Operating on a dial calculating basis, the Optiphot Exposure Guide is adaptable to all types of film, and if required determines the exposure when using colour filters. Supplied in a grained leather carrying wallet.

Price 4/3 each

Kodaguides



for the recommended exposure. Alternative exposures are marked for fast-moving subjects.

Price 1/- each

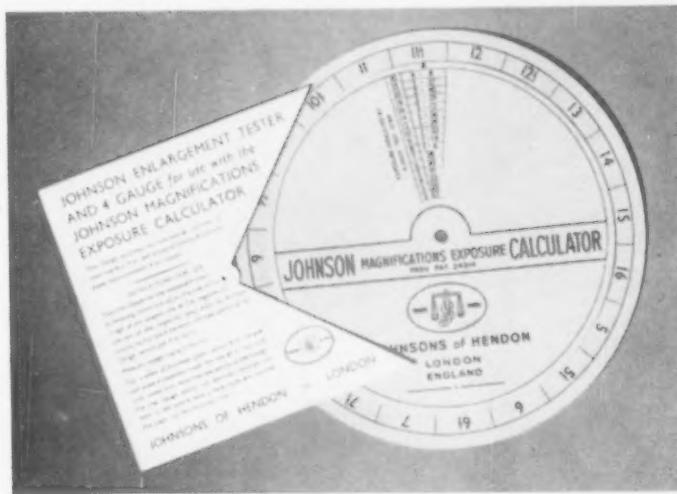
Johnson Artificial Light Exposure Calculator

This ingenious accessory enables the user rapidly to ascertain the correct exposure necessary under widely varying artificial lighting conditions. By "dialling" the type of subject, power and distance of the lamps, their angle and the film speed, the right exposure may be speedily arrived at. It is operated as follows: (a) Set at start; (b) select wattage notch and dial clockwise to "stop"; (c) repeat for distance of lamp from subject; (d) turn over and repeat for angle of light, film speed and subject; (e) read exposure against f ratio.

Price 3/9 each



Johnson Enlargement Magnifications Exposure Calculator



An invaluable accessory to every user of an enlarger. After making only one 4-inch test strip (an opaque plastic gauge is provided under which such a test may be made) the proportionate exposure required for any subsequent degree of magnification can be rapidly calculated. Detailed instructions are printed both on the calculator and on the opaque plastic gauge. On the reverse side of the calculator are a pair of movable scales showing the relative exposures for different lens apertures. If the exposure time indicated by the original 4-inch test strip is recorded on the negative envelope together with the lens aperture and the grade of paper used, enlargements of any desired dimension may subsequently be made without need for further test.

Price 10/6

An extensive selection of well-known photo-electric exposure meters is also available:

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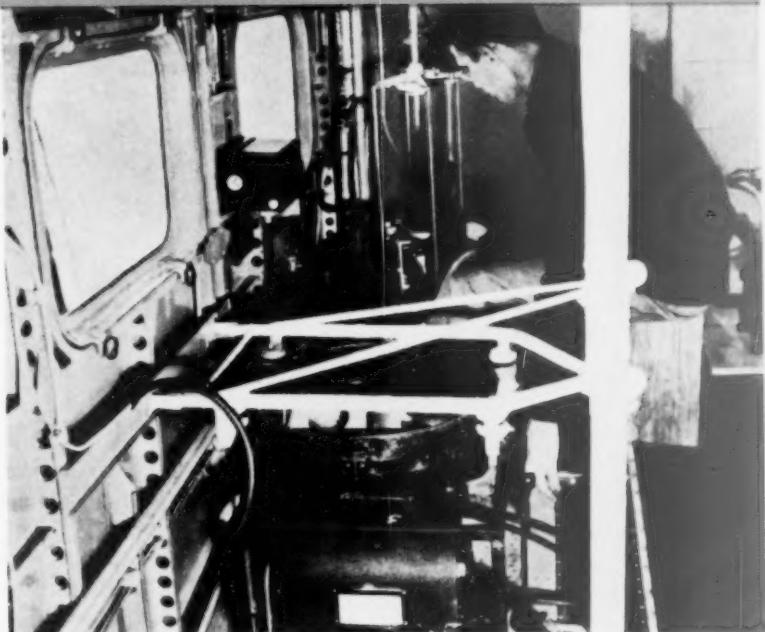
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